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(*Continued on page 7*)

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SHOPPERS' AND BUYERS' GUIDE
(Continued from page 6.)

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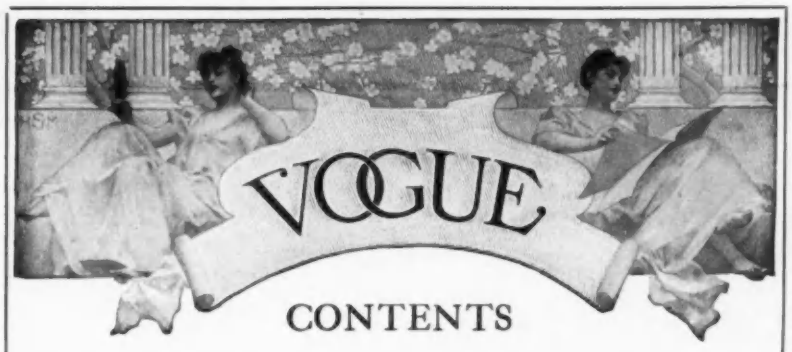

CONTENTS

Vol. XXXV, No. XIV. MAY 15, 1910. Whole No. 903

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IN THIS NUMBER ELEVEN PAGES DEVOTED TO SUMMER HOMES AND THEIR FURNISHINGS

Mrs. Reginald Brooks—Page Photograph - - - - - - - - - 8
The Smart World at Biarritz—Illustrated - - - - - - - 9-10-11
Smart Hats for Town and Country Wear—Page Illustration - 12
The Sowing of Bad Seed—Editorial - - - - - - - - - - - 13
The Eighth Annual Lakewood Horse Show—Photographs - - 14
As Seen by Him - 15
Mme. Olly's Smart Gowns in "The Whirlwind"—Illustrated - 16
Morning Frock, Dinner and Afternoon Gowns—Page Illustration 17
What She Wears—Illustrated - - - - - - - - - - - - - 18
Fashionable Tailored Model for Silk or Linen—Page Illustration 19
Stunning Chêruit Model—Page Illustration - - - - - - - 20
Smart Fashions for Limited Incomes—Illustrated - - - - - 21
Superb Summer Evening Coat—Illustration - - - - - - - 22
Graceful Dinner Toilettes—Page Illustration - - - - - - 23
The Summer Home in America—Illustrated - - - - - - - 24-25
Ornamental Hedges and Pottery for the Garden—Illustrated - 26
The Making of A Beautiful Porch - - - - - - - - - - - 28
The Pergola in Garden Decoration—Photographs - - - - - 29
Wood Block Printing—Illustrated - - - - - - - - - - - 29
Individuality in Home Building—Illustrated - - - - - - - 30-31
Avalon—A Notable Summer Residence—Illustrated - - - - - 32
The Stairway as a Decorative Feature—Illustrated - - - - 33
Willow Furniture and New Cretonnes—Illustrated - - - 34-44
Good Style Models for Serge and Foulard—Page Illustration - 35
Seen in the Shops—Illustrated - - - - - - - - - - - - 36
The Well Dressed Man—Illustrated - - - - - - - - - - 37
Seen on the Stage—Illustrated - - - - - - - - - - - 38-39-40
The Younger Generation—Illustrated - - - - - - - - - 42-44
In the Western Shops—Illustrated - - - - - - - - - - 46-48
Society, Music, Art - - - - - - - - - - - - - - - - 50-51-52-54
Fashion Descriptions - - - - - - - - - - - - - - - - 56
What They Read - - - - - - - - - - - - - - - - - - 62-63-64
Concerning Animals - - - - - - - - - - - - - - - - - 66
On Her Dressing Table - - - - - - - - - - - - - - - - 68

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VOGUE

THE SMART WORLD AT BIARRITZ

Quaint Wedding Gown—Smart Blouse Costume—Lingerie Frocks From the Great Makers—Twentieth Century Mode Shown in Sharp Contrast, at a Gaming Table, to That of A Hundred Years Ago—The English Woman's Weird Taste in Hosiery—Frivolous Accessories

A YOUNG English woman preparing for her wedding in June, a captive to the pretty frivolities of the fifties, fell easily into the suggestion of her Paris gown maker that her trousseau, and especially her wedding gown, should be evolved from the quaintness of that olden time. So it is that the wedding gown of exquisitely soft silk muslin, its surface shining like satin, is trimmed with needle point lace that has been in the family for several generations. Two deep flounces of it trim the front and sides of the skirt; the full back breadths, falling straight and plain into a pointed train, are trimmed on the side edges and hem with a cluster of tiny frills. Pointing slightly in front the close fitting corsage is cut straight across from shoulder to shoulder. A bertha of the beautiful old lace edges it, held together in the middle of the front by a cluster of orange blossoms. Above this rises a guimpe of unlined mousseline de soie; the round cut of the neck is finished by her double string of pearls. Short sleeves, formed of three overlapping lace frills, meet the long gloves lightly embroidered on the back. The long tulle veil, edged with needle point lace, hangs oddly from the back of the head, and above each ear, joined by a filet crossing the top of the head, are large clusters of orange flowers.

DAY TIME GOWNS

Among the day time and trotting gowns of this English girl, one of soft mustard colored wool, striped an inch apart with a fine black line, is particularly chic. The Bechoff-David half-long coat has the graceful high back, new this season. Seamless, it is adjusted by a few puckers at the joining of the skirt, cut en forme. The joining line slants a bit towards the front to reach finally the natural depth where it fastens with one button. The front edges of skirt and body part are widely faced with white English embroidery, thickly done in a small, solid, wheel design, leaving a hole in the centre. In movement the facing of the lower part shows with its edging line of black velvet ribbon, and on the blouse it turns back in wide revers. At the back of the neck it turns into a narrow collar, all with the edging black line. The back breadth of the short skirt is plaited full; low down the edges of the plain side breadths extend across to clasp the fulness into a narrow space. The same embroidery that trims the coat is used in the trimming of the accompanying hat of fine mustard colored straw. It hems the under side of the wide brim, and bands the crown under masses of black feathers that droop at one side; at the other side is posed a bunch of black, yellow-hearted poppies.

A costume of gray and white striped wool is charming with its tiny waistcoat, and a round flat collar of black satin. The collar and small up-turning cuffs are edged with a narrow frill of red spotted foulard silk, there is a cravat of it, and many buttons that ornament the short coat are covered with this silk. This coat, also, has a high-waisted back effect achieved by a half belt of black varnished leather edged with the red spotted silk.

FETCHING BLOUSE COSTUME

This pretty bride-to-be wore one of her new trousseau gowns to meet King Edward one afternoon last week for the giving of prizes at the golf club. She was extremely smart in her blouse costume of white serge striped with far apart fine black lines— a favorite composition this season, done in all colors—trimmed with coarse red linen canvas. It was embroidered with white, and turned over into pointed revers, a narrow collar, and deep square cuffs. The red was prettily accented with large and small gold buttons. The short skirt was a nice one, with its wide, plain front breadth buttoned onto the sides. These turned in wide side plaits, met in the middle of the back and were held flat to a depth of several inches by close set rows of gold buttons. Back and front the belt clasped with gold, and through slits in its solid stitching was run a narrow strip of red varnished leather. Her hat of fine black straw fluttered many black skeleton feathers from a nest of black mousseline de soie. As she stood gayly talking to the King, he smiling at her chatter, she made a chic picture with an occasional flash of bright eyes from under the immensely wide brim of her hat. These blouse costumes, charmingly youthful and simple, are especially affected by this young woman. In her trousseau is one of night blue serge. Its smartly short skirt, cut in bell shape, is attached to the blouse corsage by a narrow stitched belt of the same material, fastened invisibly, giving the appearance of a one piece gown.

The blouse is trimmed

Pretty dinner toilette of changeable silk with tunic of gauze and a stunning wrap of gold colored cloth, lace and embroidery

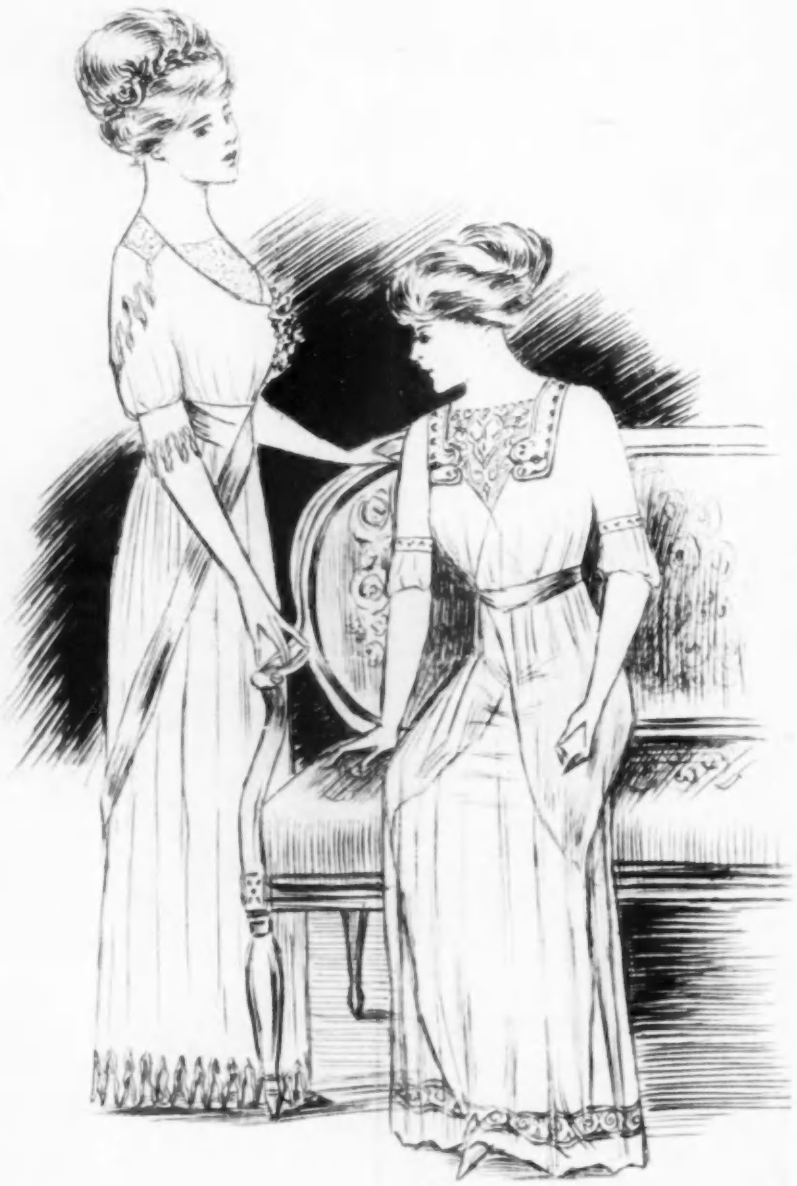
with the same coarse linen canvas, but in pure white. It shapes a wide square sailor collar that deepens into revers to the belt line. The space between is filled with a fluffy white chemisette, its frills lace edged. For this costume the hat is a tall turban of coarse white straw; its brim is black and arranged in two large tiers; inside a frill of white lace—like an inner bonnet—fluffs softly about the face. The shaping of this blouse is simple for its effect. Like the old time sailor blouse, closer fitted, perhaps, it fits smoothly over the shoulders, and is adjusted to the belt by a few puckers in the middle of the back and front. The tops of the long sleeves are stitched flat, without fulness, into the armholes; the wide cuffs match the square sailor collar and revers. Sometimes, while the wide collar is left, the revers are dispensed with, and the closing is made at one side under a braid and button ornamentation that continues onto the skirt in a straight line to the bottom of the hem.

LINGERIE GOWNS OF FAMOUS MAKERS

The summer lingerie gowns are all Drecoll creations, airy and dainty beyond a mere pen description. Of the finest white batiste is one embroidered all over in an open stitch with pale mauve. Pale pink ribbon that somehow holds magic touches of mauve in its depths ties the waist in a wide sash leaving long ends at the back. At one side of the two flounced skirt is posed a large flat bow of the same ribbon. Under this gown, as with others of the same genre in this wardrobe, a mauve, pink, or white slip may be worn with a corresponding change of sash and bow if desired.

The simple corsage is a mélange of the embroidery and plain batiste, finely tucked. The belt of sky blue taffetas is the note that first attracts the eye on a gown of fine, white linen done in a new design of drawn threads and a-jour work in a decoration that covers the whole gown and is evidently done after its shaping. The embroidery, crossing the belt, gives the idea of a one piece gown in front, but on the sides the lovely colored silk asserts itself to be half hidden again at the back. Under this treatment the waist seems extraordinarily small. Embroidered in pale cerise is a long over dress of sheerest white mull worn over foulard silk of a deeper shade. Long pointed scallops finish the over skirt half a yard above the hem. Cerise silk swathes the waist in a high girdle under an embroidered upper part while the same pointed scallops and a band of the silk above the elbows permits the same effect in the sleeves.

New linen costumes have their skirts composed of bands of varying widths joined with a-jour stitches. All the seams of the corsage and sleeves are joined in the same manner. Often these bands of plain linen alternate with one of fine thread tucks. They shape a yoke on the blouse corsage and outline sleeves, caps and cuffs, with the sleeve puffed between. An evening gown of white satin is overhung with a long slender tunic of green, watered mousseline de soie. Over the white satin it falls like rippling wavelets in the sun. Sheer gold lace outlines the hem, the square cut neck, and edges the short sleeves, all veiled by the green gauze. With all these *flou* designs the slender silhouette is wonderfully preserved; ingenious corseting allied to the cleverness of the modern gown maker!



Left.—Charming evening toilette by Drecoll, of pale mauve chiffon with scalloped edges embroidered in palest pink. Sash and belt of bright pink ribbon. Right.—Callot model of sea green chiffon over white satin. The yoke and bands on sleeve and skirt edge are embroidered in gold and green metallic threads

ATTRACTIVE BLUE CASINO GOWNS

I met at the Casino the wife and sister of an English duke, wearing the gowns shown in the drawing on page 11. The first of Saxe blue, coarse corded Tussah, is trimmed with blue, white dotted silk, also corded. A novel effect is given the skirt faced with the cords running around it. The dotted silk coat lining turns over as trimming, and white pearl buttons and loops of blue silk cords fasten it. Her long pearl white suéde gloves, that wrinkle to meet the three-quarter long sleeves, show on their backs three slender lines of black embroidery, instead of the usual heavy black stitchings.

The second costume—a dainty thing of plain, dark blue mousseline de soie and blue flowered silk, is cleverly planned in its arrangement of veiled and unveiled portions. Her wrap she had thrown over a chair. Of dark blue cloth it was gracefully shaped on half loose lines, with a flat Capuchon hood of white lace lined with blue mousseline de soie. The garment itself was lined with the blue figured silk of her gown, after the new fashion.

MODES THAT ARE CENTURIES APART

To a quiet on-looker the day and evening Casino life at a smart watering place is infinitely interesting! The mingling of nationalities, the variety of costuming, and the different expressions of those who occupy themselves in the game, and how in the stress of it their little airs and graces of the modish world fall away; all are of never-ending interest! Last night at midnight, jostling elbows with a vivacious little brunette over coffee cups, how fascinated I became as I looked at her! She might have stepped from a Drian drawing with the accented eccentricity of gowning of her tiny figure. Nearly hiding her smoothly dressed black hair towered a boat-shaped hat of fine black straw; its prow mounted in a line above her forehead, hiding it nearly to the eyebrows; its stern protruded from the back. A huge rosette of black tulle bristled at one side, and, perfectly upright, there waved high in the air an enormous bunch of Saxe blue feathers. Except for these feathers she was all in black. The corsage of her little gown of black Liberty satin seamless, and with scarcely any fulness, fitted closely her rounded figure. Below the round cut of the neck folds crossed low on the bust, disappearing vaguely inside the belt. From shoulders to wrists the wrinkling sleeves moulded her arms, curving longer over the hands. Her fingers blazed with colored stones above the pile of gold and notes that, with her gold purse, were piled on the green cloth of the baccarat table. As she changed her seat, "for luck," I noted the smart cut of the skirt of this picturesque little gown. A few gathers adjusted it about the round waist allowing it to fall easily over the small hips, then it fell straight and scant to barely touch the floor. On each side of it, half way between knee and hem, a wide cluster of shirrs held it still closer to the limbs.

At the other end of the same table, in company with a well known New York man, sat a mature beauty, gowned like an opera queen in a thick white silk, brocaded in large pink flowers. The plain skirt dragged a slender pointed train. By the peculiar shape of it, in my lately acquired wisdom of new models, I at once placed its maker as a man of the Place Vendome. With few seams the low cut corsage fitted closely her high corsetted figure. It lengthened at the back into long basques from one side seam to the other; they flared a little at the hem. Soft pink ribbon belted the fronts, ending at a round waist line. Above pink tulle, that swathed the arms to the elbows, meeting there long gloves, the sleeves were mere shoulder puffs; and pink tulle foamed above the edge of the decollétage, and poured over the bust. Her broad brimmed hat of fine black crin was trimmed with pink feathers; passed across the crown, holding the brim on either side, was a five inch band of splendid

lace with medieval figures of armored men and dogs. These two women showed well the diversity of the present fashions. Two women of the great world dressed each in the *dernier cri*. The first distinctly and wholly of the twentieth century; a product of modern taste and skill; the other with every detail of her toilette borrowed from half a century ago.

EFFECTIVE FROU-FROU

Frivolous little accessories that are in line with round necks, flat collars, black velvet neck, and wrist ribbons, are silk flower ornaments used to clasp a lace cravat, to finish an end of ribbon, and to edge a low cut corsage, tiny silk buds and blossoms attached to slender lengths of ribbon. Later they will be used on summer frocks of sheer white mull and lace. On an evening gown of black tulle, trimmed with black Chantilly lace, I have seen clusters of pink and yellow silk flowers fastening the soft folds of the corsage. This lovely combination formed the color scheme of a toilette worn by the hostess at a dinner she gave at her villa here, to King Edward and his small intimate circle. See illustration on page 9. The scant sheath gown that only touches the floor is of shrimp pink and pale yellow changeable silk. Over it falls a full belted tunic of pale yellow gauze. Hemming it, laid under the gauze, is gold lace. Also veiled with gauze, gold lace trims the corsage and sleeves. One of the guests wore the stunning wrap shown in the sketch on page 9. It was of gold colored cloth trimmed with heavy lace and embroidery. Cloth and trimming were veiled with pale pink mousseline de soie, and the same material, laid in the finest of plaits, shirred in many clusters, lined it.

PARTIAL VEILING

A new feature of the over worked fashion of veiling one material with another is to veil only a portion of the costume. A wide ribbon banding the bust or the skirt; a bit of primitive toned embroidery, the hem or the sleeves. This move has been made since the openings, when a great proportion of the gowns exhibited showed an over dress of transparent stuff. The fuller back breadths on the latest gowns hint, to the knowing, a return of bustles in the near future. A hideous ungraceful fashion that all women of good taste should frown down.

THE ENGLISHWOMAN AND HOSIERY

The wearing of white stockings and black buckled shoes with summer gowning is expected to become a fixed mode the coming season. The openwork design is on the sides, instead of the top. Smart Englishwomen here wear stockings the color of the hat, the veil, or the belt; decided shades of red, green and blue. I have even seen purple ones! An odd fancy that seems peculiar to them. A French woman's stockings match either her gown, or her shoes.

AMBITIOUS NEGLIGEES

Lace and ribbons, unstinted, join in the composition of deshabille garments. Tea gowns, matinees, and bed jackets. Nothing more solid than batiste or mousseline de soie is permitted in their make-up. One transparent material is laid over another into a bewildering mass of soft whiteness, or changing tones of delicate colors. A Beer tea gown is splendid enough for dinner wear with its sheath of white mousseline de soie, then a straight hanging gown of the same material, shirred at the waist line, and finally, over all, a long tunic, on Grecian lines, of fine white Chantilly lace. The lace is embroidered in pearls and white jet tubes. Pale pink silk hems the second skirt, and a wide sash of pink ribbon that winds the hips shines prettily through the dainty lace. MADAME F.

Left.—Blue tussah and blue silk dotted in white were successfully combined in this attractive costume. Right.—Effective gown of blue flowered silk veiled with mousseline de soie

VOGUE POINTS

BLACK lace over draperies are the rage. Many of the handsomest models from French houses have lace over light colors for evening wear, and to carry out the idea for afternoon use a gown is being shown in which the foundation is Chinese blue satin veiled in chiffon of the same color with a second covering of black lace; the lace forms an apron at the back and front of the skirt and is adjusted prettily on the waist leaving here and there a showing of the blue beneath.

Hats for tailored suits are leaning toward cockade effects. All kinds of odd little shapes, somewhat on the three-cornered model that was seen last winter but modified with certain modish changes, have nine times out of ten an upstanding cockade at the front or a little to the left. One in old blue straw with a matching cockade is worn by a fashionable young matron with a suit of the same color. It is pinned on with long tortoise shell hat pins which for morning use are more suitable than the showy jewelled hat pins.

Several women to whom the style is especially becoming have adopted long earrings permanently. Lovely antiques may be picked up for this purpose, which though perhaps intrinsically not very valuable, are most desirable because of their beauty of design; a pair in seed pearls is charming. Antiques if burnished in the settings and put in good order are more attractive than many of the modern designs in jewels of this class.

Black and white check gowns are not at all ordinary or to be avoided. Some of the smartest models for the spring are in cheviots of this pattern, usually with considerable trimming of black silk braid and like as not with a belt of patent leather. A good belt of this leather, which is procurable at many of the shops, has an in-setting of fancy gold brocade in a narrow panel across both back and front.

Almost any material can be used for a coat, no matter what the gown fabric. A blue voile gown has a coat of satin the same color belted around the back and left to hang open at the front. The coat has trimmings of heavy silver cord looped from the shoulders and falling toward the front. The skirt of this frock is particularly graceful, the voile being very full on either hip, the fullness running straight down towards the knees where it is caught by a wide tuck that goes across the front and gives the look of a tunic. The front of the skirt is quite plain, giving flatness and slenderness which is sometimes destroyed by gathers that go all around the waist.

A plain white satin evening gown has just been renovated most fetchingly by a young matron of blonde coloring. The skirt is cut plain about the hips with a bias seam down the front. Originally the gown was entirely white, and to change it a lovely shade of thin blue satin ribbon was chosen, not so green as turquoise but quite as brilliant. A straight piece of it was placed across the bust with white tulle loosely folded inside it. Then a fichu was made from materials that were already in the house, a long piece of lace, perhaps two and a half inches wide, was edged with a crystal fringe three and a half inches deep. This was allowed to drop in a half-circle at the front, the fringe reaching to the waist and the blue ribbon showing above the lace. It went straight over each shoulder and away down to the waist in the back, the neck being cut in a deep "V." The sleeves were of white tulle, draped very slightly, with underneath a bow of the satin ribbon, broad and flat. The whole effect was lovely and the remodelling most inexpensive.

SMART HATS FOR TOWN AND COUNTRY WEAR

FROM CASTLE

FOR "FASHION DESCRIPTIONS" SEE PAGE 56

THE SOWING OF BAD SEED

HOWEVER much it may worry the votes for women groups, the regrettable incident of hissing the President of the United States while speaking to them by invitation should not be allowed to become a closed incident so far as its moral effect is concerned. Rather ought it to be kept in mind as a warning to them, and indeed to those opposed to them in thought, of the hazard of recklessly setting class against class, which is always a risky proceeding, and doubly so where the more emotional sex is involved. For at least two years much incendiary talk has been indulged in by the leaders of this movement, and the platform utterances, supplemented by magazine and newspaper articles, have of course commanded the attention of many thousands.

The urgent calls to throw off the alleged tyranny of man have been so many seeds of discontent sown upon all kinds of soil, and their effect has been a large crop of shouters for rights who have no real conception of just what rights they are shouting for. Such a ferment of agitation as has been kept up for many consecutive months by these methods can only work harm to the cause, and it is most unfortunate for it that this state of nervousness should have been intensified by the visit of the leader of the English militant suffragists, who appears to have hypnotized many of the American women she met into believing that they are the slaves of men. Now the gospel of a defrauding of rights cannot be preached persistently without producing in the minds of those who suppose themselves defrauded a chronic feeling of hostility, not only toward existing conditions, but toward those they deem responsible for such conditions, as well as those who acquiesce in them. This feeling of irritation will inevitably express itself upon the slightest provocation, and those who sow the seed of discontent must be prepared for crude manifestations of the result.

It is scarcely believable that these women suffragists who were so inexcusably discourteous to the President of the United States had any intention of deliberately insulting him. No doubt they simply saw in him a member of the tyrannous man sex who was using his exalted position to hamper their movement, or who was less complimentary, or even less tactful, than they expected him to be. The result was almost what might have been predicted had the circumstances been known in advance, for the point of view is the natural outcome of the reckless campaigning of the leaders. Indeed, some of the most conservative of these, as well as the out and out radicals, had no word of apology for the insult publicly given to the anti-suffragists at the hearing before the Judiciary Committee at Albany, N. Y., by one of their number, and yet that was as indefensible as the latest occurrence of the kind—a leading suffragist pointing her finger at the anti-suffragist side of the hall and crying, "Shame!" upon her opponents, after baselessly accusing them of using their social position of security to oppress their less fortunately placed sisters.

To bear false witness publicly against a body of women, many of whom are self-supporting, and the majority identified with philanthrophy, was not only a gross breach of ethics, and unmannerly in the highest degree, but to pour contempt upon a group honestly convinced of the inexpediency of a political move, was sure to make others not convinced still more doubtful of its expediency. As the actions of the offending leader were not repudiated they must be regarded as endorsed by the representative women present, and since such public treatment of opponents was allowed to pass unrebuked, it is not surprising that the rank and file should disregard convention in their attitude toward speakers—however distinguished they may be—whose views do not coincide with their own.

In principle this does not apply to one group more than to another, but the woman suffragist and anti-suffragist alike may well have its attention called to an instance of tolerance which was furnished in the latest mayoralty election in New York City, when through the error of his managers a candidate not only appeared before a meeting which had been called to do honor to the candidate of the opposing party, but delivered a speech that was listened to in respectful silence and applauded. Can it be that men have the keener sense of propriety?

Those suffragists who give the publicity of platform and printed page to attacks upon fathers, husbands and brothers must expect that embarrassing situations will be developed by their impressionable and largely undisciplined followers. And if the leaders are well advised, for the sake of their cause, they will straightway curb their tendency to over-emphatic statement, and cease their unworthy efforts to embitter sex against sex. It will take but a few incidents like the shame-crying at Albany and the hissing of the President to persuade the general public that it would be unwise to interject into political campaigns, and into political life generally, such unreasoning groups of "rights" agitators.

MISS HANNAH RANDOLPH AND MR. EARL PYE IN THE CLOSE AND INTERESTING FINISH OF THE SPOON AND BALL RACE, OPEN FOR ALL. MR. PYE WAS THE SUCCESSFUL CONTESTANT

MISS EUGENIA LADENBURG WHO WAS THIRD IN THE SPOON AND BALL RACE IN WHICH GIRLS ONLY COMPETED. MISS HANNAH RANDOLPH WON WITH MISS MADELINE HORNE SECOND

IN CIRCLE: MISS MADELINE HORNE WINNER OF THE BLUE RIBBON IN THE LADIES' SADDLE CLASS. IN PANEL: THE FIELD OF CONTESTANTS IN THE SPOON AND BALL RACE OPEN FOR ALL

THE MONMOUTH COUNTY HOUNDS ON THEIR WAY TO THE DRAG HUNT

THE MUSICAL STALLS CONTEST. DUNCAN REED WON THIS EVENT

THE EIGHTH ANNUAL LAKEWOOD HORSE SHOW, HELD AT THE COUNTRY CLUB, LAKEWOOD, NEW JERSEY

AS SEEN BY HIM

The House Party, British and American—Some Points of Difference—How Several Leading Families Entertain—The Servant Problem An Ever Recurring Question

NOW for the country! Hillsley is open, and I am having a succession of house parties, as they are called, although I must confess they are quite different from gatherings of a similar kind in England. We are growing rapidly, and we have adopted many of the British customs, but others we have rejected, and I fear that this one will never be absolutely domesticated in the "States". To get together a number of congenial people and make them live pleasantly under the same roof for two or three days is quite an undertaking. Indeed so difficult is it to suit the inclinations of all that many hosts and hostesses have abandoned the idea of doing anything except what mere routine and custom bids them, and practically leave their guests to their own devices.

A LACK OF NEIGHBORHOOD SPIRIT

The house party is new to America—at least of the kind native to the soil of the British Isles—for although we have always been hospitable, and have asked people to stop with us if we have summer or country homes, it has usually been in quite a different way. In the south the visiting from estate to estate, or from farm to farm, is a part of existence, for there are always "spare" rooms and place for several more at the table.

In summer, the city and town cousins go out to visit those in the country, and in winter, the rural relatives go up to town to take in the gayeties, to see the fashions, to attend the theatres and generally to get a little more in touch with the world. Indeed, receiving friends and visiting them are the oases in rather arid lives. But in high life or multi-millionaire circles—it usually means the same thing in America—the informal gathering is not in vogue. Now and then, a jolly hostess will gather about her the choice spirits of her set and they will have the best of times. But other people are apt to hold aloof, and there is this difference between the British and American house party that we have no neighborhood spirit. The country hostess in England or Scotland, not only selects her guests from town, or from other districts, but she does something for the neighboring gentry, and at the great houses they combine more or less in the general plan of entertaining.

There is sure to be a dance, or even a ball, or a large dinner, or a garden party, and there are always county balls, and private theatricals, and neighborhood gatherings of one kind or another.

THE COUNTRY CLUB NOT A FACTOR IN ENGLAND

There is usually a *raison d'etre* for an English house party. It may be the shooting, which begins in August; it may be a race meeting of which there are many, and all of which are extremely smart in their season; it may be a horse show, a royal visit to one of the great houses, or simply golf, or hunting in the autumn and winter. English people of fashion and prominence always have more than one estate. It may be the family manor; and—if not leased to a rich American—there will, perhaps, be a moor in Scotland. Or there may be a house on the sea during the yachting time, or a little *pied a terre* on the Thames near London, within a half hour motor drive, where one may entertain from Saturday to Monday. This is the latest development, and farm houses, small cottages, parsonages and so on are being purchased or leased for just such purpose. And then, of course, those who can take a place near Windsor for Ascot week, and another on the Isle of Wight for the yachting at Cowes. But there is no dependence on country neighborhood settlements, with a clubhouse as a centre, for the country club is yet an unknown factor in England.

LAVISH ENTERTAINING

Here all is different. We have little to offer in the way of shooting, for while Dr. Seward

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MISS OLGA ROOSEVELT,

Daughter of Mr. Robert Roosevelt, of New York. Miss Roosevelt has spent the season in Washington

Webb has game preserves at Shelburne Farms where he gives shooting parties during the season, and some others have preserves in the South, where they go for a few weeks in winter, the same forms are not observed, and it is all unlike the English custom. Dr. Webb's country home is really a most extensive estate, planned after an English model, so that there the life is more nearly approached, and he has also an Adirondack camp, where in the dead of winter, or in the fishing and hunting seasons, he invites parties for a week or more. The "camp" in the Adirondacks is supposed to be simply the refinement of "roughing it", but most of these places are so luxurious that existence is not in any sense of the word rough.

The Vanderbilts probably entertain on a more regal scale than anyone else in this country, and at Idle Hour—the William K. Vanderbilt place at Oakdale, on Long Island—there is, within the grounds themselves, every possible contrivance for amusement. There are lagoons for rowing and sailing, a trap shooting ground, a golf course, a sufficient area of good roads to drive around the place, and the best stud of horses and motors. And Mr. and Mrs. Vanderbilt in addition have singers and players from town to amuse their guests.

Possibly Mrs. Ogden Mills has more of the absolute English atmosphere at Staatsburg, where she stops for a few months, in the old manor house that was once the home of her ancestors, the Livingstons and the Lewises, but that has been made modern and is now splendidly adapted for entertaining.

Mrs. Stuyvesant Fish who has been giving several week end house parties this spring, is one who has the happy faculty of asking just the people who are congenial to one another, and though they revolve more or less around her, she can thus leave them very much to their own devices. At Garrisons there is a club and quite a settlement, although Mrs. Fish and her guests—except when she plans some general gathering—keep within their own orbits. And outside of Newport, Mr. and Mrs. Reginald Vanderbilt get together a few congenial souls—for the most part young married couples who are interested in horses and out of door sports—and for their amusement often bring colored minstrels and singers up from town.

AMUSEMENT A NECESSITY

But, as I have said before, everything in American rural life centres around the country club, which is a haven for many storms and any tendency towards boredom. It is impossible to make our country house parties the institution they are in England, for there they take care of themselves, while here there is a continual effort to amuse or be amused, and if we fail in either the results are sometimes dreadful. American women of fashion have few resources. They want men about them, and I am pained to say that the men—that is the majority of them—are more or less selfish. In England they are off shooting, or on some other mission of that kind all the morning, and the women go to the moor, or the covert, to join them at luncheon, and then leave them alone again.

Here men are not prone to rise early, often breakfasting in their rooms, and not appearing until nearly noon. Then there may be golf, or trap shooting, or tennis or some other amusement of that kind, and perhaps a ride or drive to some country club or hotel for luncheon. We have few sights to see, no great historical estates to visit or explore, and it is as much as we can do—if it is not the hunting season, or if there is no yachting, tennis or golf—to get through the day.

Yet we never confess to having been bored at one of these house parties, and when a woman of acknowledged position asks us again we usually accept with alacrity. It is a cachet—I am speaking, of course, from the point of view of the majority—to be seen at such and such a house, and to be asked to dine and sleep is regarded in much the same way as if such an honor were conferred by royalty, when the invitation would amount to a command. There is no doubt that there is much snobbery left the world over.

(Continued on page 56)

MME. OLLY'S SMART GOWNS IN "THE WHIRLWIND"

AMONG the several foreign artists who have recently performed the remarkable feat of mastering the difficulties of our English language, as spoken, in an incredibly short time, Mme. Marietta Olly, who has been playing a spring engagement at Daly's Theatre, is said to deserve the palm for pre-eminence of achievement. It must be confessed, however, that she speaks it with rather more of an accent than either of her predecessors—Mme. Nazimova or Hedwig Reicher—but Mme. Olly resembles them in another important respect, for she wears her gowns well; and it may be added that hers are worth wearing.

Upon her first appearance in "The Whirlwind"—the newest Bernstein play, adapted from the Parisian success entitled "Baccarat"—she is seen in a fascinating toilette of silver-gray satin charmeuse, veiled in a tunic of black net that is figured over with cut-steel beads, around a jet centre, and bordered with long jet fringe. The square *décolletée* bodice is trimmed with black bandings that are patterned with cut-steel beads, and the straight transparent elbow sleeves are trimmed to correspond. The bodice is also veiled with the beaded net, and the ceinture of emerald green satin has a ribbon rose of the same placed coquettishly at the left side. A bizarre touch is a long sash streamer of this emerald ribbon which falls down over the train at the back, and ends with a large bouffant bow. Glittering ornamental pins and a barette are caught in her hair, and a necklace of diamond medallions, with an emerald in the centre of each, encircles her neck. The feature that gives her costume its greatest distinction, however, is the long scarf of black chiffon, tucked at the ends, and bordered with natural marabout; this scarf being lined throughout with emerald-green chiffon and having a wide band of emerald-green ribbon across each end, on the lining side.

Mme. Olly's fascinating gown of silver-gray and black with strong touches of vivid green

In the same scene are worn some rather pretty afternoon gowns by the other guests at the Lebourg chateau, for Helene (Mme. Olly) is supposed to appear fully gowned for the evening, having artfully arranged her arrival just as the others are departing to dress for dinner, in order that she may have the opportunity of a conference with her lover, of whose tremendous gambling losses she has just been informed. One of these costumes was of black polka-dotted white challis, with a wide Persian border forming the panel down the back and across the tunic front, and also trimming the bodice; another was of old-gold crêpe météore, with a long draped tunic, caught down in the front with plaits, and with vivid red poppies placed at her belt-side in brilliant contrast; another was of old-rose satin, veiled in black chiffon, with an elaborate tablier and garniture of glittering jet; while still another was of pale-pink crêpe de chine embroidered in self-color; and very becoming it was to the pretty blonde wearer, who played adorably on the piano, during the progress of the scene.

The boudoir gown worn by Helene upon her second appearance is distinctly French in its combination of color and materials. The foundation is of mustard-colored crêpe météore, hung about with long festooned draperies of pink chiffon, that cross and recross, both back and front. The bodice also is draped in pink chiffon, and one long portion that crosses on the front, and falls down the left side and thence around the skirt, is bordered with rich appliqué silver trimming. The touch of coquetry that her costumes all express is given by a dark-red rose at the left of her ceinture, but the novel bit of elegance which catches the feminine eye at once, is the transparent negligée coat that is worn over all. Made of pink chiffon it is trimmed with wide bands of silk-run malines lace, encrusted with beads. These wide bandings form the kimono sleeves and meet in a bias seam down the middle of the back, ending in a point at the bottom, the entire garment being surrounded by this wide encrusted lace.

For her last entrance, Mme. Olly dons a smart costume of brown marquisette over self-colored cachemire de soie. The bodice is made very full, and so is the tunic, which does not hang loose but is gathered in around the knee and held flat by a straight high facing of the plain cachemire de soie, in the newest manner. Her coat, laid aside directly after entering the room, is lined with satin a shade lighter, her shoes are of brown suede, and her hat, from which she removes an ombré brown auto veil, is made to match in color, but is not noticeably smart. In fact, this act gives her the opportunity for great abandonment to her despair, and the matters of dress lose their interest in the face of more vital problems. It must always be a desperate situation indeed, when a woman is absolutely indifferent about her appearance, and Helene's hopeless effort to save her lover from the loss of honor is a pathetic illustration of that result.

Graceful boudoir gown of mustard-colored crêpe with veilings of pink chiffon and lace

THE NEW PURSE

A HAND-PURSE that has just appeared among the novelties is a decided improvement upon the fashionable shopping-bag, which has grown to such dimensions that it is now a piece of luggage, rather than a utilitarian ornament. These new hand-purses are about three inches square, have a strap at the back for the hand to slip into, and the flap on the front is embellished with a smart and handsome design in appliqué silver, or gilt, or gun-metal. Those with the black metal rim are intended for mourning. The leather is seal, and the interior is neatly lined with moiré in black or a color, the inner pocket, which is quite capacious, having a separate clasp. These purses, so handy to carry, are altogether charming when finished with one of the square or circular monograms.

SMART LITTLE MORNING FROCK, HANDSOME DINNER AND AFTERNOON GOWNS

BY MOLLIE O'HARA

FOR "FASHION DESCRIPTIONS" SEE PAGE 56

One of the new veiled models trimmed with ball fringe. Sash of apricot messaline

WHAT SHE WEARS

Dainty Ways of Utilizing Exquisite Persian Chiffons—Straight-Around Tunic—Wavering Attitude Towards the Lingerie Blouse—Soutache in Novel Developments—The Underset Panel in Linen One-Piece Costumes

IT was a master-mind that conceived the development of such a magic medium for transparency as the delicate Persian chiffon, and its generous use, this season, as an accessory to the newest costumes—for undershadowing the soft bretelles or tunic draperies of black lace or chiffon, and especially as a lining to the fashionable diaphanous wraps intended for summer evenings—prevents it from being overlooked, by the uninitiated, as a present feature in the necromancy of dress. This lovely fabric, like the Persian foulards, is obtainable with a groundwork of dull blue, or burnt orange, or olive green, or faded lavender—somtimes, too, with black or white—and its highly-colored pattern of palm leaves is irregularly distributed over the surface. Some of it exactly reproduces the coloring of old Paisley shawls, and the shifting tints are fascinating when shown through black chiffon and lace.

PERSIAN CHIFFON IN MILLINERY

As a millinery asset it is unapproachable. Used as a trimming to the smart going-away toque worn by one of the recent springtime brides, its softly intermingled tinting of dull orange with the Persian variegations blended admirably with the night-blue wings that adorned the drapings of jade-green straw. In fact, the color scheme could not have been improved, and the whole gown harmony was fitly emphasized by this crowning touch. The gown, by the way, was a dream of a tailor-made costume, being a three-piece creation in jade-green crêpon. (See lower right illustration.) The hip-length coat had the skirt portion fitted with habit smoothness, and attached under the belt to the slightly bloused upper part. Some remarkable Bulgarian embroidery gave distinction to the collar and revers; the latter being further enlivened by a centre of night-blue faille, which also gave chic to the rounded collar points. A two-inch band of the same faille encircled the sheath-like skirt around the knee, and large button-moulds covered with the same were distributed on the overlapping front panel, and also on the coat and sleeves. There was no suspicion of a flare to the skirt. The round-necked blouse, visible through the coat opening, was made of self-colored tussor, closely buttoned and finished with a frill down the front, and the cross-over pieces of night-blue faille gave it the effect of a plastron. The contrast was excellent throughout. Over the hat was draped one of those new black Chantilly veils that are so old-timey and becoming, with a border all around the square, it being held in place on each side of the hat with ornamental pins.

LINGERIE BLOUSE

The present status of the lingerie blouse is a matter of moment in feminine fashion, and the question, "To wear it, or not to wear it?"—despite the assertion that women of exacting taste have discarded it—will continue to be governed by individual whim. Very certain is it that both in the imported and domestic articles there have never been presented such exquisite hand-made models of these useful garments as this season offers for choice. When you consider that the one-piece lingerie gown is inadmissible for many figures, and that the dainty lace-trimmed blouse, or smartly tailored shirtwaist, argue for neatness always—neatness and convenience—a preference in favor of the latter by the majority for summer wear may readily be understood. For automobiling, with a serge or cheviot skirt, the lingerie blouses worn under a dust-coat of pongee or surah are ideal; especially those made of crêpe-cloth, hand embroidered and trimmed with baby Irish lace and crochet buttons. These are admirable for long tours where luggage is limited, as they may be laundered overnight without ironing, while those of marquisette require more attention; the latter, to be sure, are non-shrinkable, but even the imported crêpe-cloth is not always proof against that contingency.

Many women complain that the three-piece costume was unnecessarily warm for summer wearing last year, and as most of the tailors prefer to make only the skirt and jacket, we shall have a return to former conditions with the dressy little coat-suits made of charmeuse, or tussor, or surah, or Baroness pongee, and worn with a lingerie blouse. Very smart for this purpose are the batiste blouses in solid colors to match the suits, such as old blue, tan, or moss-green. These are finished with thin white plaitings at neck and wrist, and down both sides of a narrow front box-plait. The Dutch-necked blouses grow in favor, instead of diminishing, and in new shapes reappear the white lingerie waists that are trimmed in Cluny Blend and hand-embroidered in Copenhagen blue, coral color, or lavender. Stiffly laundered white linen waists in mannish effect show the novelty of plaided collars and cuffs in black and white or blue and white. I saw this style adopted by a well-known actress, the other day, and the tout ensemble was most engaging, for her black-and-white collars and cuffs supplemented her black-and-white homespun costume and white piqué waistcoat; and her large black hat was untrimmed save for a smart mount of black-and-white cock feathers.

Bands of embroidery ornamented with wooden beads weight the tunic ends of this effective evening toilette

HALF-LENGTH TUNIC

The straight-around tunic in half-length—in effect the double skirt—is enjoying the favor of authoritative modistes for their most exclusive patrons, utilizing the veiled styles over a brilliant color, and combining laces of various sorts. These costumes have many smart little eccentricities that make them distinctly individual, and are admirable for bridge parties or other afternoon functions. At a recent affair given in honor of a noted authoress, I was reflecting upon this question of suitability in costume to the occasion (because of the atrocious taste shown by some of the feminine guests in wearing diamond neck-chains with their afternoon gowns), when, by sheer contrast, the svelte figure of the hostess appeared unwontedly distinguished in one of those double-skirted, veiled creations shown in one of the illustrations. The princesse foundation was of Empire green satin, and the veiling was done with black Brussels net. Bands of black embroidered lace were set across the bodice, back and front, à la Brèton, and filled up with écru Venise to form a round Dutch neck. Other bands of this same black lace crossed the shoulders, bretelle-wise, being widened by the addition of écru Venise bordered with écru ball fringe that had a touch of Empire green. The shirred bodice and slightly full sleeves were made of the black net, through which the green gleamed prettily, the waist portions being decorated with long VanDycks of the Venise lace, their points reaching as high as the Breton cross-bands. The close underskirt of the green was covered from the knee down by a slightly

(Continued on page 44.)

Smart tailored costume of crepon with collar and revers of Bulgarian embroidery

FASHIONABLE TAILORED MODEL FOR SILK OR LINEN

FOR "FASHION DESCRIPTIONS" SEE PAGE 56

STUNNING CHERUIT MODEL DEVELOPED IN BLACK AND GOLD

FOR "FASHION DESCRIPTIONS" SEE PAGE 56

SMART FASHIONS *for* LIMITED INCOMES

No. 1—Pretty lingerie gown with trimmings of cherry-colored chiffon and eyelet embroidery. No. 2—An embroidered robe and green chiffon were cleverly transformed into this lovely frock

No. 3—An organdie coat is very effective worn over a dainty lingerie gown. No. 5—Charming model of handkerchief linen eyeletted by hand and showing odd drapery effects

No. 4—Pretty coat developed in cretonne with collar and cuffs of black satin

TRULY there is no end to the ravishing costumes shown this year, and as we finish up with early spring suits and gowns of the more sturdy stuffs, we find ourselves confronted with quite a dazzling array of lovely summer fabrics and models. Perhaps it is the extreme simplicity of line that makes things so particularly appealing, certainly there is gracefulness in the soft diaphanous frocks, and this does not mean necessarily that much expenditure is involved, for even though one cannot indulge in the gorgeous Byzantine embroideries and marvelous handwork on lingerie gowns, still satisfactory and stunning results are attainable with less costly materials.

In sketch number one, for instance, is an adorable little gown in sheer lingerie material; any fine white goods will do for it. Plaits which may be from half an inch to an inch wide, according to the requirements of the figure, are laid throughout the gown. The sleeve, though it is one with the bodice, is not difficult to cut with a good pattern, the material being, of course, tucked first. Though it is by no means necessary to tuck this frock by hand, if you have time while the seamstress leaves this to work on something else by all means do it, as there is nothing that gives so pronounced distinction to a dress as hand sewing. Around the skirt below the knees is set a bias band of cerise chiffon below an inverted edge of embroidery. The girdle, neck finish and cuffs are of the same; the gown is also hemmed with the brilliant chiffon. For the trimming an eyelet embroidery is the handsomest and perhaps the most effective, yet I have seen the gown made up with a rather decided pattern of Valenciennes that is most pleasing. Cherry-colored chiffon against the white is exceedingly chic, but there are, of course, other colors that are also good; for instance, one of the new blues, a green or a mauve. Following this idea as to the hemming of the skirt in chiffon is the model in drawing number two. It looks at first glance like a rather costly costume, but one can often pick up a robe gown at a medium price that can be recut splendidly into this frock; the usual drawback of a robe gown being that it is perhaps not of the best shape if one follows the original cut in fashioning the gown from it. There are robe gowns in cream batiste with machine embroidered patterns that are fine in effect and very smart, and by no means exorbitant. No doubt the pattern will be less plentifully designed than that in the model shown, but even less of a design will make a pretty frock. Choose some section of the skirt pattern where it can be cut to advantage and take off the lower part entirely, hemming it with the chiffon. The chiffon belt is prettily carried under a slitting of the material. The neck has from three to five folds of chiffon. In the sleeves put plaited frills of plain batiste to match the gown. This frock in the original was beautiful over a sea-green silk slip, the chiffon matching it in color. At the back of the belt there was a buckle of chiffon.

ORGANDIE COAT

Among the innovations of the season there is none more fresh than the use of organdie for coats. This is a coat only in shape and form, for as a wrap its use is nil, since it is as diaphanous as a cobweb, but the idea is a fascinating one, and if one would have a smart accessory for lingerie gowns, this is the choice to make. In the picture number three is shown one in which there is a figure of the palest pink roses with green foliage, the cuffs and collar being of tape lace mounted over green taffeta. The buttons are of the green silk, but though such a coat is extremely pretty in the patterned material it is seen oftener in plain white organdie with color only in the trimming. Embroidered or lace-trimmed lingerie dresses veiled in one of these thin coats are altogether charming. At the front the coat does not quite meet at the bust, but is finished on either side by three buttons. It must be weighted to hold down the thin material.

CRETONNE COAT

The cretonne coat is also much in vogue. This is nothing more or less than the ordinary drapery cretonne or chintz with small, bright-colored flowers set close on a creamy ground. Of course the fabric must be chosen in one of its softest and most loosely woven qualities. It is pretty for wear with thin gowns, and the wonder is that it has taken the world of fashion so long to appreciate the effectiveness of one of the oldest materials. The skirts of the coat in sketch number four are set on in wide curves and stitched to the upper part. Revers and cuffs of black satin strengthen the colorings of the material and finish it off to a nicety. The coat need not be lined, but if one wish, a straight, loose lining of black chiffon or chiffon in one of the colors of the pattern, may be lightly tacked in. Wraps for thin gowns are almost a necessity, now that fashion has trained our eye so that a gown even of the thinnest material on the hottest day without some sort of shoulder covering has a bare, unfinished aspect.

ODD MODEL FOR EMBROIDERED MUSLIN

In the fifth sketch is given one of the most original and charming models that I have seen anywhere, it being unique in its draping and entirely out of the ordinary. It was seen in very fine quality of handkerchief linen, eyeletted by hand. This, of course, is out of the question for a limited income, but it is adapted for all over embroideries, for dimities, or for any figured, thin materials. I recommend for it an all-over embroidered cotton marquisette, the good qualities of which many women are fast coming to appreciate, as it is not easily crushed and need not often be laundered. The gown is made with the bodice and skirt in one, and worn with a separate belt, either of patent leather or black satin. The line of cording that runs down slantwise from the neck over the right hip repeats itself in the back. To a slender figure this diagonal draping is most becoming. The wide, soft collar coming out well over the shoulders is good on a youthful figure, where the shoulders are still slim and well outlined.

SMART FOULARD FROCK

The model in the sixth sketch (page 58) is in every way a simple one, and yet its design is smart. The slanting frill on the front, after the straight up and down arrangement that has been done to death, is a welcome innovation. The model was in blue and white foulard, hung with dark blue mousseline and bands of dark blue silk to trim, the frill being of white lace. Any foulard or silk that one prefers may be used for this gown. The under part is very narrow and tight fitting, and the veiling is put on over the waist without fullness at the shoulders, and at the belt is gathered a little all the way around. Where the tunic goes into the bands at the bottom there is considerable puffing. This model may also be adapted for shirtwaist dresses, as the bodice is splendid for this sort of gown. In dimities or lawns the idea could be well carried out with a band of plain colored material for trimming, and of course a simple plaited skirt.

MODELS FOR DRESS OCCASIONS

The evening gown in the seventh sketch is one of several that is worn over the same silk slip, which is of soft white chiffon taffeta, beautifully fitted and finished plain at the bottom without frills or ruffles, so that it hangs close in about the feet. As a matter of fact, the top of its hem is weighted with a line of shot put under a strip of silk. The gown is in pale maize mousseline; the lace a very good imitation Venetian that was picked up at a sale. Bands of satin matching the gown in color are placed on either edge of the lace, and the rose at the front is an exquisite deep mahogany color with old rose in its lighter shadings. The tucker is of cream-colored net. For most mid-summer functions, unless one be at the most fashionable of watering places, it is quite elaborate enough. (See page 58.)

There is no elaboration of the eighth model, and yet nothing more graceful or attractive could be found. It is carried out in navy blue changeable silk with an overlay of dark blue fine silk voile. The draping of the waist is lovely, and the skirt drapery, while very full at the bottom, is clinging about the hips. At the folding over of the lower drapery one should place weighted buttons on the inside in among the folds to keep it in place. Over the shoulders there are straps of braid held by buttons of silk with a fluted frill around them. The little collar is of cream lace.

TO PREVENT LADDERS IN STOCKINGS

I mentioned some time ago the clever invention for saving the toes of one's stockings from wearing out, the little woven toe-caps in either silk or lisle that slip on over the front of the feet and protect the stocking from all rubbing against the toe nails. These are to be had for 25 and 50 cents at almost all shops, and their saving to one's stockings is remarkable. We were still left, however, to solve the problem of how to prevent ladders from the top, until very recently a device was brought out which saves all future trouble. It consists

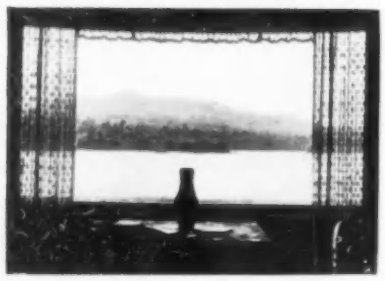
(Continued on page 58.)

SUPERB SUMMER EVENING COAT OF CHIFFON AND IRISH LACE

FOR "FASHION DESCRIPTIONS" SEE PAGE 56

GRACEFUL DINNER TOILETTES OF CLINGING FABRICS

FOR "FASHION DESCRIPTIONS" SEE PAGE 56



The picture window, giving a view of the distant hills, makes the placing of pictures upon the wall unnecessary

THE SUMMER HOME IN AMERICA

Unpretentious Small Houses and Camps Should Be Made as Much a Part of Their Environment as Possible—Suggestions for Tasteful Furnishings

THE decided architectural improvement shown in the small house of to-day over the cottage built twenty-five or more years ago is apparent to the least observant among us. Whereas at that time a single design usually supplied the motif for eight or ten houses in the same street, an equal number built to-day at practically the same cost will each be individual, characteristic and in most instances interesting. And, moreover, the distorted fancy for ornaments of the jig-saw variety, and the introduction of unnecessary heavy columns and capitals, both for the exterior and interior, is rarely seen in the inexpensive modern house.

The small house in the country should be localized, and made part of the landscape by the employment of structural material taken from its surroundings. For instance, a mountain camp set in the midst of a growth of birch trees is most effective if built from the logs with the bark left on, and the foundation and chimney should be made from the stones gathered near by, while cement or concrete, showing a sanded surface, is particularly suitable for seaside cottages, and rustic shingle—stained or painted—with cobble, cement or brick foundation, is attractive for the suburban, or village, cottage.

Although we hark back to England for many of the most effective suggestions found in the small house, as designed today, it would seem that even there as long ago as the time of Dr. Johnson some of the simpler buildings were inclined to a preponderance of ornament. Indeed, in Boswell's life of Johnson he tells of a conversation between the great doctor and Mr. Gwyn, the architect, in which the former gave incidental advice, and, among other things, expressed his disapproval of the employment of "magnificent columns supporting a portico, or expensive pilasters supporting merely their own capitals," because they consumed labor disproportionate to their utility.

In deciding the type of house to be built, however inexpensive it is necessary to have it, it should be realized that the design selected must be influenced by the site and surroundings. This is the first and most important step toward making a harmonious and attractive house. Now that simplicity has come into its own, and the general trend is toward the abolishment of undue ornamentation, the small house for summer occupancy makes an appeal which is almost universal, and, therefore, its planning, fitting and decoration, are of general interest. However elaborate the city mansion or the country house may be, the little camp in the mountains, the bungalow on the sands, or the cottage overlooking the lake, holds a warm place in the affections of those whose lives are otherwise spent in elaborate and conventional surroundings, and the holiday in the small house has come to be an essential part of the joy of living. And to others to whom the small house spells home, either for all the year round or through the long summer time, an even greater pleasure is given in scheming and fitting the rooms in a way which will render them delightful, livable and attractive.

The fascination of life lived practically in the open has taken great hold upon us in the last few years, many of the houses built for summer use being but adjuncts to the great porches, verandas, and pergolas which are in reality its living rooms, and most of these homes also have sleeping porches arranged to enable the occupants to receive the full benefit of the open-air life. Often the pergola is used for breakfast or dining room, and even more often is the afternoon tea served there. The wicker or willow tea cart has made this practical and easy of accomplishment, while about the sides of the pergola wide seats, built in, and heaped with cushions covered in bright-colored East India prints, or Japanese cottons and crepes, are as comfortable as they are attractive. East India or Hong Kong willow chairs are especially good for use in pergolas and on verandas, being both comfortable and artistic.

Swinging seats, and hammocks of canvas or willow are also important furnishings for the veranda and pergola, and for the former there are split bamboo curtains which may be utilized to shut out the too strong rays of the sun. These are decorative as well as useful, and are readily rolled up and down as required. And they may, of course, be painted to match the trim of the veranda, or left in the natural color of the split bamboo.

The most unpretentious little house, if built upon simple lines, may develop picturesque qualities by the introduction of quaint doors and windows. Casement windows and the deeply sunken entrance door patterned after the English cottage are especially attractive. Such windows add a most decorative feature to the interior, and may correctly be complemented by French windows showing the lattice, or squared pane effect, to match, and thus allowing more of the outside air and sunshine to enter, while opening directly upon the veranda.

In most instances at the casement windows but one set of curtains should be used, and these may be of pongee, raw silk, figured East India print, or other cotton print of quaint and small design. If, however, the walls are covered with a paper showing a figure, and a plain and accentuating color is desired for the windows, curtains of ecru net, or scrim, may be used next the glass—the over-draperies of the plainly colored fabric simply outlining and framing the window. In making the casement curtains it is an invariable rule that they extend only to the sill line, and the measurements must be accurately taken, as half the success of such windows depends upon the care with which they are curtained. The net curtains should be run on a small brass rod set directly upon the frame of the window, and the rod holding the over-draperies should be placed against the window trim. In curtaining a French window a small rod should be set at the top and bottom of each division, and the diaphanous material run upon either, and drawn tautly in place. This may be pushed back, or cover the glass entirely, as desired. It is also a good plan to avoid having draperies to hang loose against a French window.

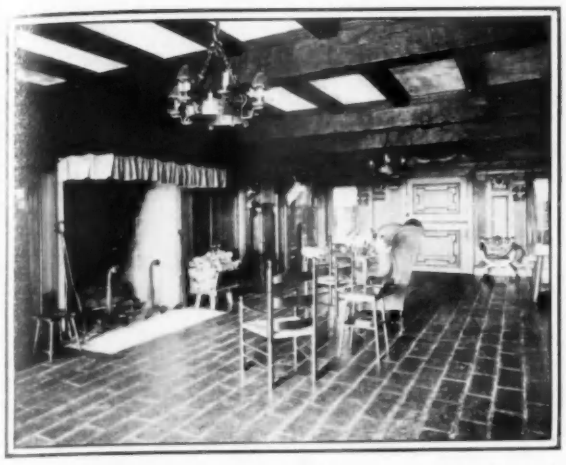
Quite frequently the walls of the inexpensive little house are of rough, or sand plaster, painted or tinted in some attrac-

The quiet charm of the lakeside cottage to the city dweller is unsurpassed

The attractive entrance to "Twin Pines," a woodland cottage

This room, though of imposing design, has the livable quality which is not always to be found in the elaborate house

The pergola is a charming setting for the afternoon tea. Wicker tea carts are much used for this informal service



The quaint charm of this living hall of the country house is increased by the tile or brick floor

This is a pretty suggestion for an unusual treatment of the veranda

Mr. Anson Phelps Stokes's picturesque camp of cobblestones and notched shingles on Birch Island

Craftsman or Mission furniture makes a good effect in a simple bungalow or quaint cottage

tive shade, and then the ceiling, which may drop 8 inches, or 10 inches, to the picture rail, may be colored in a contrasting, and much lighter, tone. The standing woodwork of such rooms is plain and heavy—depending for its beauty upon the grain and color of the wood—and when under stained and given a soft natural finish, many of the cheaper woods show most effectively, as this treatment brings the grain of the wood out conspicuously.

In the larger country house heavily beamed ceilings are effectively used, the quaint charm of a living hall so built, and with a generously wide fireplace, being further increased by a tile or brick floor. The lighting fixtures used in such a room should be hand-wrought, and crude in form and construction, so that, while the room is comfortable and livable to a degree, it may have an air of picturesque primitiveness and simplicity belied by the *fin de siecle* convenience and comfort of electric lights and over-stuffed furniture. The charm of such rooms as the one holding the beautiful Italian chimney-piece is felt by all, and, though this one is from a country house of imposing design and proportions, it has the livable quality which is more often seen in rooms less elaborate and costly.

Craftsman or Mission furniture, as well as that modeled after the simpler Dutch designs, is well suited to the inexpensive bungalow, camp, or cottage, and, moreover, such furniture agrees well with the lines of such built-in pieces as are readily and successfully introduced into houses of this type. Window seats, bookshelves, corner cupboards, and inglenook seats are also all most desirable adjuncts, and in building the small house should be included in the original plan, in order to make but little difference in the estimated cost of the whole. If included later they are likely to be found decidedly expensive.

The fireplace, of which there should always be at least one, is a strong decorative feature, and should be so considered in planning the scheme of the house. And where the rustic idea is followed the rough stone fireplace is effective.

It is impossible to exercise too much care in the selection of such ornaments as are permitted in the living rooms of small houses. Bits of copper, brass and pewter are always decorative, if used with discretion, and some pieces of china, or porcelain, showing bold or effective colors and designs, may be introduced with good results.

Rough bits of plaster casts, or sections of frieze, will usually look well on walls, but few pictures should be used, since the picture window, giving a view of the wide outdoors, with its trees, flowers and sky, makes them unnecessary.

In floor coverings the choice is much wider to-day than in past seasons, as the manufacturers have risen to meet the demand for simple houses. Reversible rugs, in two or more tones of the same color, are especially satisfactory; Navajo blankets adapt themselves better to the schemes of color and furnishings used in these houses than those of any other type, and matting rugs of twisted straw, in good tones and widely spaced, conventional designs, as well as the floor coverings sold under the various trade names of bungalow, Priscilla, and Kobe, are all effective.

Outdoor Sports and Summer Living will be the feature of the next Vogue—the Outing Number. In this issue Belle Beach, the well-known riding teacher and exhibitor, will have the first of a series of articles that will run through the Summer and early Autumn, on Riding and Driving for Women.

For the boat lover "Small Craft on Summer Seas" will be an entertaining article.

For the tourist in search of something out of the beaten track "The Quaint Charm of a Trip on the Chesapeake" will have a peculiar interest.

And for every sport and function for the Summer time—Clothes—Good style dress for yachting, bathing, motoring, golf, riding or idling.

French windows opening directly upon the wide veranda are a delightful feature of this lakeside home

The rough stone fireplace is a decorative feature of this seaside cottage

A tasteful living room in a mountain camp. The windows over the fireplace are very effective

The dining-room end of Mr. George H. Earle's camp on Spitze Lake, in the Adirondacks

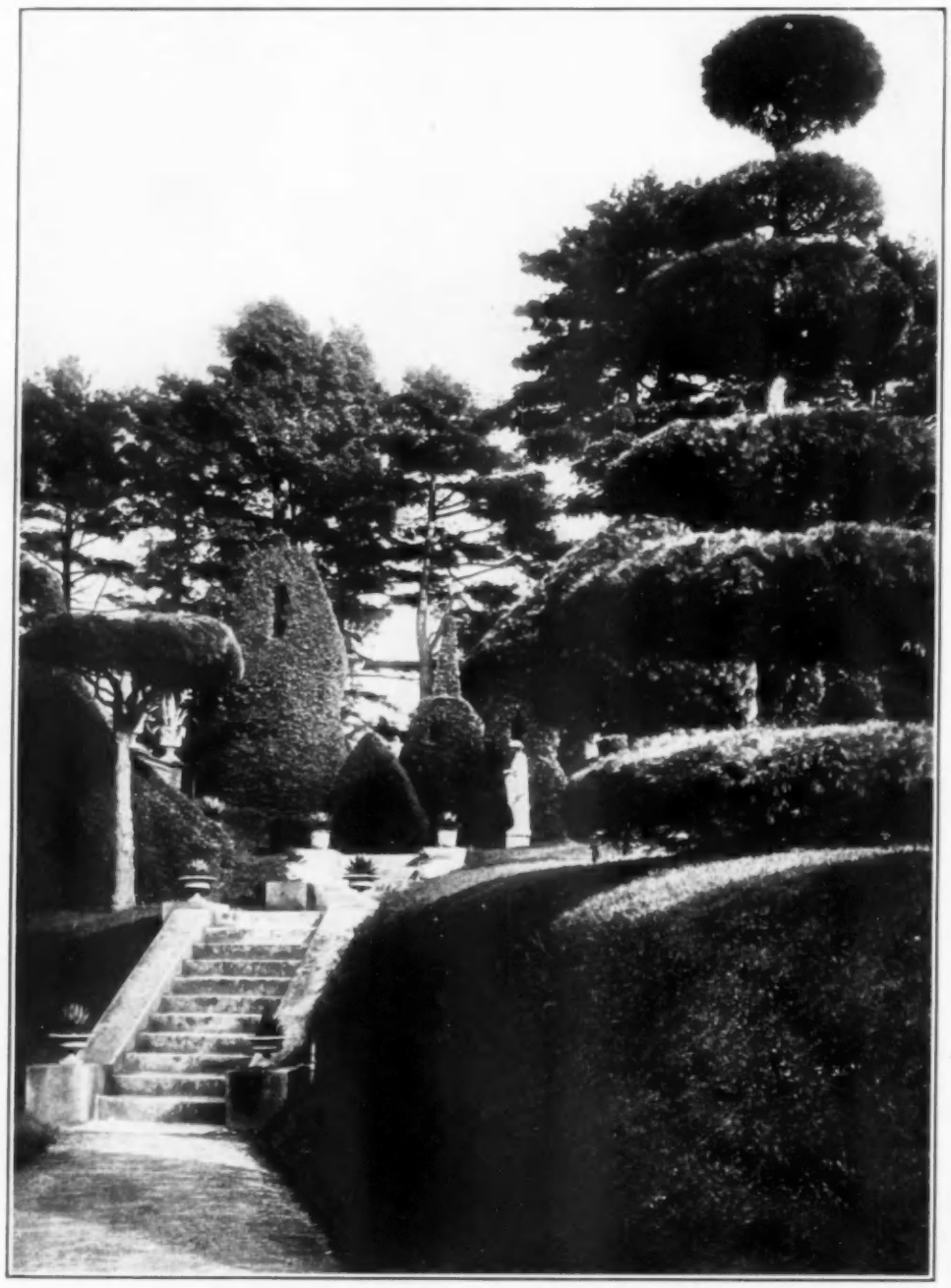
ORNAMENTAL HEDGES AND POTTERY FOR THE GARDEN

Living Walls of Green Are the Most Beautiful Boundaries for Any Garden and a Little Carefully Chosen Pottery, if Placed to Good Advantage, Can Scarcely Fail to Add Something to the Picturesque Effect

By Mary H. Northend

PROMINENT among the old English landscape effects which have been introduced into our country is the planting of hedges. Slowly but surely the tide of popular favor has turned from the so-called ornamental fences and ugly walls, so long an eyesore to people of artistic temperament, to the picturesque hedge rows of old-world villages. Graceful, symmetrical and full of beauty, walls of green are fast taking the place of former unsightly boundary lines, particularly in the better class of suburban districts and on the many extensive country estates which are scattered all over the United States. It is very probable that the recent fad of reproducing the old-fashioned formal gardens of England and France is responsible to a great degree for this rapid rise in the popularity of hedges. Box borders, which are so characteristic of old-time gardens, might well suggest the cultivation of larger shrubs to serve as protective barriers. However this may be, the hedge has won its way into favor and bids fair to become a permanent feature in our American gardens.

The variety of uses to which the modern landscape gardener contrives to put his hedges at once proves their value, estimated from the standpoint of practical utility. Furthermore, the alacrity with which he avails himself of every opportunity to employ them speaks equally well for their worth in carrying out certain decorative schemes. Wind-breaks, screens, division lines between adjoining properties, boundaries along public thoroughfares, borders for driveways or gardens, all lie within the province of the hedge's possibilities. All hedges may be divided into two great classes—deciduous, or those that shed their foliage in the winter, and evergreen. Those of the former variety are used, for the most part, in laying out the grounds about summer residences, which are to be occupied only a few months in the year. For this purpose their beauty of foliage and blossom, as well as the perfume they shed, renders them entirely satisfactory. English hawthorn with its sweet-scented pink and white blossoms, rugosa roses in a variety of colorings, and laurel or rhododendrons produce altogether charming effects, when massed to form a low hedge bordering a driveway or garden walk. But with the coming of autumn the majority of deciduous hedges lose their striking beauty and lapse into unlovely brown streaks to mar the landscape until spring returns to clothe them in new loveliness.



Fine examples of topiary trees in a Massachusetts garden

EVERGREEN HEDGES ARE UNIVERSAL FAVORITES

It is the evergreen hedge that commands admiration the year round. Slower of growth and more difficult to manage than the deciduous hedge, it is, nevertheless, the landscape gardener's favorite. With it he can produce effects not to be secured by any other means, and for the dignified formal gardens, now so much in fashion, evergreen is absolutely indispensable. For the city home native species of evergreen are always the most desirable material for hedges of any description, since they not only retain their color and beauty throughout the winter months, but can withstand the cold and storms, which in our northern States are often too severe for less hardy shrubs to survive. Of the numerous varieties of evergreen to be found, arbor-vitae undoubtedly ranks first for hedges. Hemlock spruce is perhaps handsomer in some respects, but has the disadvantage of being easily spoiled by careless or unskilful trimming. Arbor-vitae, on the other hand, will usually thrive and look well, even if neglected to a certain extent, while its thick, stout growth recommends it as particularly desirable for hedges of great length. Hardy by nature, this shrub adapts itself to almost any climate and soil, often flourishing where other varieties would either refuse to exist, or at best put forth only a sickly, uneven growth. Norway spruce, if kept well in control, makes a very satisfactory hedge. Severe measures are needed to keep this evergreen within bounds, however, for it is a most persistent grower and requires the discipline of the shears and pruning knife at frequent intervals. Hemlock is excellent material for low hedges, and makes an especially attractive appearance in the spring, when it puts forth a drooping growth almost as beautiful as florescence. There are a number of varieties of hemlock, each of which possesses certain individual characteristics that serve to recommend it for some particular branch of landscape gardening.

THE LOW HEDGE

For low borders nothing can surpass the mahonia in beauty. Its glossy, holly-like foliage, which is red in the early spring, is a constant delight to the eye, and the huge golden balls that appear in the month of May only add to its splendor. In some parts of this country it is necessary to give the mahonia a slight protection during the severe winter months, but its magnificence during the summer and autumn more than compensates for this disadvantage. The Golden and Tom Thumb varieties of arbor-vitae are very satisfactory for hedges from one to three feet in hight. Among the Retinosporas are also three species which are frequently used both for low borders and for planting singly or massing with other evergreens. These are the Retinosporas squarrosa, a beautiful shrub with glaucous green foliage, and the Retinosporas plumosa aurea and gracilis aurea, two exceedingly graceful bushes with plume-like foliage of a rich golden color.

TALL GROWING SHRUBS

Some of the finest evergreens to plant for high hedges are the Swedish juniper, the pyramidalis arbor-vitae, the Irish juniper and the Neoboriensis. Of these, the Irish juniper is perhaps the most desirable, often developing into a splendid tree from ten to fifteen feet in hight. In certain districts, however, this evergreen has a close rival in the pyramidalis arbor-vitae, which is very similar in appearance and much more hardy.

For screening purposes the Norway spruce, American arbor-vitae, and Californian privet are admirably adapted. In the South both the English and the Irish yew may be planted to good advantage, and are great favorites on account of the ease with which they may be sheared. A row of white pines, Scotch pines, Norway spruce, or European beeches, makes a most effective windbreak when planted near a garden, or orchard of young trees. Shelters of this kind may be made quite as useful in winter as in summer, by arranging them so as to break the force of heavy storms and prevent the snow from drifting across driveways and paths.

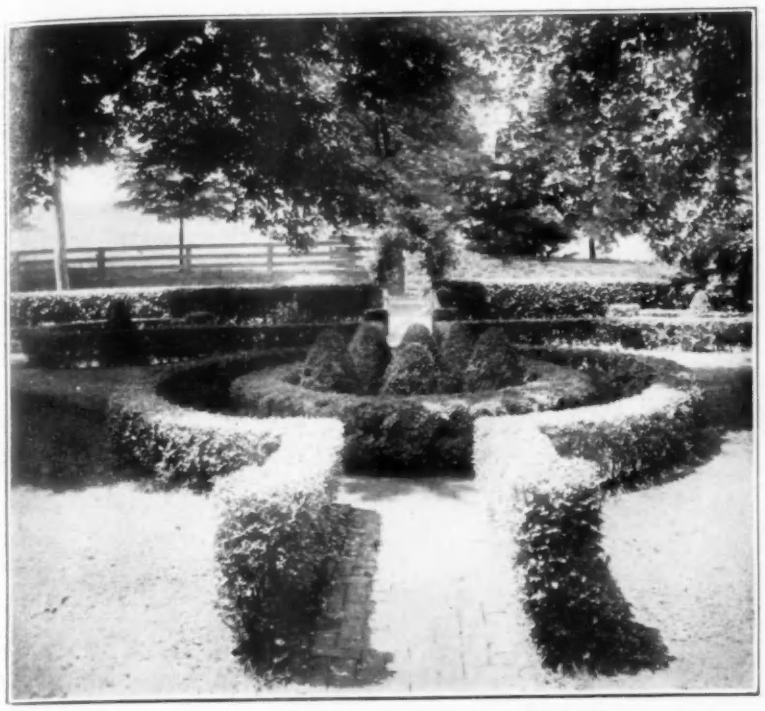
THE HARMONIOUS WHOLE

One point must be borne constantly in mind, however, in laying out an estate, be it small or large. In order to be truly beautiful, every hedge, windbreak and shrub must have a reason for existing, an excuse for occupying the position which it does. Otherwise it is superfluous, inharmonious with its surroundings, and ought never to have been planted. It is only when every feature of an estate stands for the fulfilment of a need, either artistic or utilitarian, that the landscape can be called truly harmonious and beautiful. Fortunately these fundamental principles of landscape gardening are meeting with widespread recognition. As a result much that was merely grotesque and useless in old-fashioned gardens is being eliminated from the work of modern gardeners. It is true that the more simple type of formal garden is still very popular, and justly so, but it no longer contains such monstrosities as filled the topiary gardens of France and England. Vegetable animals, fowl, and furniture have long since ceased to offend good taste, thanks to the artistic progress which has been made during the last century.

One of the finest examples of modern landscape gardening to be found in this country is the vast Hunnewell estate, skirting Lake Waban, in Wellesley, Massachusetts. Here forty acres of ground have been converted into a veritable Garden of Eden. Trees have been planted, gardens have been laid out, and wherever there was need for them, hedges and windbreaks have sprung into existence at the magic touch of the master gardener. But nothing has been done without much thought and planning; nothing having been planted without a reason and a definite purpose. Herein lies the secret of the gardener's great success.

THE USE OF POTTERY

There is little doubt that the present popularity of garden pottery is due in a large degree to the widespread introduc-



A simple formal garden effect of box and privet

An arched gateway leading onto a sea walk

tion of formal gardens in this country. The range of possibilities for the use of pottery in laying out a garden is a wide one. The variety of styles in which the different accessories are offered is still greater, and it is not always an easy matter to make a wise selection, even after a careful study of the garden which the articles are intended to grace. Materials, too, differ widely, for by no means all the so-called garden "pottery" is pottery, in the literal sense of the word. Limestone, terra cotta, granite and sometimes marble are used for fashioning garden ornaments, while during late years cement has been found to be admirably adapted for such purposes.

Now and then a bit of genuine pottery, modeled from coarse clay and showing the potter's skilful touch, finds its way into a garden. Some of the most beautiful pieces are finished in soft, dull tones of green or weather-beaten gray, which blend harmoniously with the more vivid colorings of the garden. Others are given a charming tone and irregularity of surface by mixing finely crumbled brick with the clay from which they are formed, but all pottery of this description possesses an air of individuality and dignified simplicity which makes it most attractive for garden purposes.

Of all the various articles of pottery, the one which is most commonly used is the ornamental vase or urn. In formal gardens, where ornaments of some kind are essential, nothing lends itself more readily to the landscape gardener's purposes than the vase, one of the chief uses to which it is put being to emphasize the angles of the design in which a garden is laid out. To accomplish this end, a vase is placed at each corner of the various squares and rectangles, either on the stone curbing, or, in case the flower-beds are surrounded by grass borders, on low pedestals designed for that purpose.

WHERE TO PLACE A VASE OR URN

A splendid setting for garden vases is offered by the broad stone steps which lead from one terrace to another. Here they may be seen to the best advantage, while at the same time they

Arch of arbor-vitae

serve to relieve any semblance of severity which might otherwise be apparent in the structure of the stairway. The question of filling such ornamental jars with growing plants depends entirely upon the owner's personal tastes, as no hard and fast rule can be laid down in regard to this matter. As a general thing, however, planting is done only in jars of simple design, since the more elaborate urns are considered sufficiently decorative in themselves.

In Italian gardens nothing is more suitable for carrying out the ideas already suggested than the quaint old oil jars which once did service in the olive groves of sunny Italy. Dignity and grace are combined in these simple, well-proportioned vases, and their ready adaptability to a variety of uses has made them widely popular as garden ornaments. So great has been the demand for such jars in this country that several of the most artistic shapes have been reproduced in various materials, these having been used with quite as satisfactory results, from an artistic point of view, as the antique and costly originals. Still another opportunity for the effective use of jars, or more elaborate urns, is afforded by the low balustrades, which constitute so conspicuous a feature of the terraced garden. However ornamental a wall or railing may be, it usually requires some finishing touches to properly emphasize it, and herein lies the mission of the vase. Filled with bright flowers and trailing vines, and placed at intervals along the top of the balustrade, a series of jars provides just the additional touch that is necessary.

A HINT FOR AMATEUR GARDENERS

The success of such an arrangement is conditional in one respect, however. According to the rules laid down by expert landscape gardeners there must be some visible reason for every piece of pottery occupying the particular spot which it does. In other words, in order to be entirely effective, a vase must always be placed above a corner post or pilaster, which will suggest the idea of additional strength to

A thriving hedge that borders a driveway in the grounds of a large estate at Hamilton, Mass.

Well chosen pottery is very effective in a sea walled garden. The decoration here is a little overdone

Hedges on the estate of Mr. W. N. Wood at Andover, Mass.

support any ornament placed upon it.

Occasionally a garden is to be found where the usual jars are replaced by low cement boxes, either square or rectangular in shape. These are usually decorated with designs in relief and make attractive ornaments for gateways and steps, as well as for terrace balustrades. Tubs, both round and square, are similarly made and are used extensively in many strictly formal gardens for holding bay trees and other small shrubs.

Novelties in the line of garden pottery are few, but of those which are in existence perhaps the most interesting are the miniature baths and fountains designed to meet the needs of the garden owner's little feathered friends. Sometimes these diminutive pools are built into a garden wall; again they are hollowed out of huge stones or made of cement; but they must always be easy of access and kept constantly filled with fresh, clean water. That they are appreciated by the little guests for whom they are provided, there can be no doubt; without a basin of this kind no bird lover's garden can be called truly complete.

THE MAKING OF A BEAUTIFUL PORCH

THIS article has nothing to do with the architectural features of a porch, but will treat entirely of the floral decoration. Of course the architecture has a good deal of bearing on the general flower scheme, for a classic veranda should be treated in a manner entirely different from that of a cottage, or country villa; but aside from all this the foundation of piazza adornment is the proper selection and placing of vines, vases, beds and borders. In certain cases potted palms and ferns must also be used, for we need these to make certain sub-tropical effects for summer decoration, and when effectually done they add much to the picture. But they also require judicious handling.

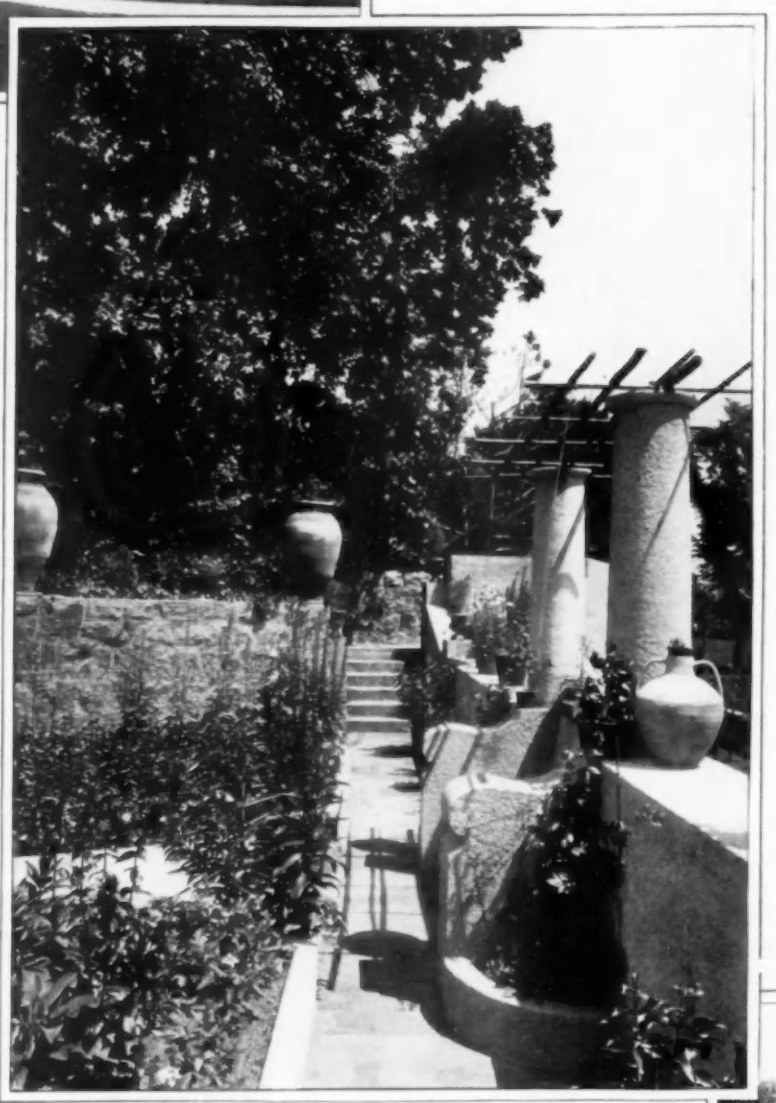
In the floral ornamentation of a porch we must consider first the matter of location and "facing," that is to say the direction in which it faces—whether north, south, east or west. In many cases this cannot be controlled, but wise builders who have the room to do so, face their porches east, when on the south side of a street, having merely an entrance at the front. And, unless in the country, this is better than to build a veranda in front and continue it on the side. It is difficult to make a success of one facing north, unless it be in the hands of a very persevering, flower-loving owner, for few of the fine blooming climbers will do well in such a location. Indeed the Japanese ivy (*Ampelopsis Veitchi*) is about the only one vine that will do well on a north porch. None of the large-flowering clematis will thrive there, nor will any of the small-flowering ones, excepting *C. Virginiana*, which gives a measure of success. It is on the east and south piazzas that we get the full glory of the climbing vines, and luxuriant growth in the vases and plants, for all the finest ones are sun-loving, and do best when having the largest amount of sunshine. For a porch facing west there is not as fine an effect, as the vines miss the morning sun, but by judicious handling good results can often be obtained.

The first thought for the well-covered porch should be given to the borders in which the vines are grown—the luxurious blooming vine being a product only of the border which has a deep, rich soil, and which is especially made for it. People who expect to have a finely covered veranda without the expenditure of a little money are sure to meet with disappointment. For the severely classic style there is but one vine which will fill the requirements, the classic ivy, of which the *Ampelopsis Veitchi* is the best, because it does not attract insects, and is as hardy as an oak. And when the stems of this get too thick to be presentable, it can be cut down to the ground and grown up again—a treatment which will kill others. It is incongruous to grow blooming vines over the pillars and peristyle of a classic porch, but a border of hardly, low-growing perennials can be grown at its foot, if the blooms be quiet and dignified. For this purpose dwarf-growing white hardy *phlox arabis*, or white Baby-rambler should be used and kept well clipped.

For the piazza in the full blaze of the sunshine use the glorious large-flowering clematis, of which there are a number of fine novelties, in addition to the old-time favorites, *Jackmani*, and *Henryi*. The newest ones are Beauty of Worcester, a magnificent sort with enromous sky-blue flowers with pure white stamens; Duchess of Edinburgh (the best double-white); Gypsy Queen, a rich dark velvety purple, and a rank grower and free bloomer; Mrs. Bateman, a pure white with chocolate anthers; Nellie Moser, a pure white with red stripes and very large flowers; Madame Baron Veillard, a light rose shaded with lilac; Sieboldi, a large, bright blue; and Ville de Lyon, the finest of all the novelties. The immense flowers of the last are of most brilliant crimson and of beautiful circular form.

For immediate effect, use the three-year-old plants, or, in other words, let the plantsman do the growing, and you do the enjoying. It is not worth the difference in price to wait two years to have your clematis in full flower and foliage, whereas three-year-old plants will bloom profusely the same year, if set out as soon as danger from frost is past in deep, rich soil. But there must not be any green manure in this, and one which was enriched last season is best, although you may give a top-feeding of bone-meal as soon as growth begins.

The trenches for the borders for the vines should be excavated to a depth of two feet, and broken stone or coarse anthracite ashes should be put in the bottom for drainage to a depth of two inches. On this put the soil, and set the roots so that the crowns will be just under the top. Do not cover it, but spread out the roots evenly, and sift fine soil between them, and when covered soak the soil with water from a can to settle it among the roots. This is important in order that they may all have a feeding surface. And the top of the ground should be shaded by two inches of grass clippings, hay or spagnum-moss, during the months of July and August, for they are gross feeders and require plenty of water.



A pergola effect, garden wall and bench of concrete

In the borders in front of the porches any bedding plants may be put that will harmonize with the vines when in bloom, but do not use red geraniums when blue or purple clematis vines climb over the porches. White geranium, edged with Madame Salleroi, makes a fine border for the foot of a porch, or bronze coleus, edged with green *Alternanthera*. The vases, when used, may be filled with vinca, petunias, verbenas, trailing nasturtiums, and various geraniums, using care to get harmonious colors. In the early winter, after the ground has frozen hard, cut the vines all back to the edge of the porch floor. This is necessary in order to get a large amount of bloom the next season, as the clematis blooms on the current season's growth, and the more new growth the more bloom there will be—and the finer bloom. The roots should have protection over winter, but not the stalk. Give the top of the ground around the vines a foot of straw manure, and they will need no further protection. This mulch can be left on until June the following year, but do not work the soil about the clematis, as the roots will not stand disturbing. When the buds come, give each vine a handful of fine bone-meal, and soak them with a solution of two ounces of nitrate of soda in a gallon of water.

NEW VARIETIES OF OLD-FASHIONED FLOWERS

THE fringed yellow petunia is the most distinct advance made in this flower to date. Heretofore there has been none with a distinct yellow shade, but this is a true yellow, with finely fringed edges, the color deepening toward the throat. It is easily grown from seed. Start them in May in good sandy soil, and transplant when four inches high, or thin them out to the required location.

SWEET WILLIAM "NEWPORT PINK"

This is a distinct new color in this favorite garden flower, being what seedsmen call a "watermelon pink," or a salmon-rose. The habit of the plant is perfect, being of striking beauty, well formed, compact, and the flowers borne on long stems. They are fine for cutting for the vase. Sow the seed in May, in rich, sandy soil, in a sunny location, thinning out as needed. Give plenty of water during the blooming season.

THE VARIEGATED-LEAVED NASTURTIUMS

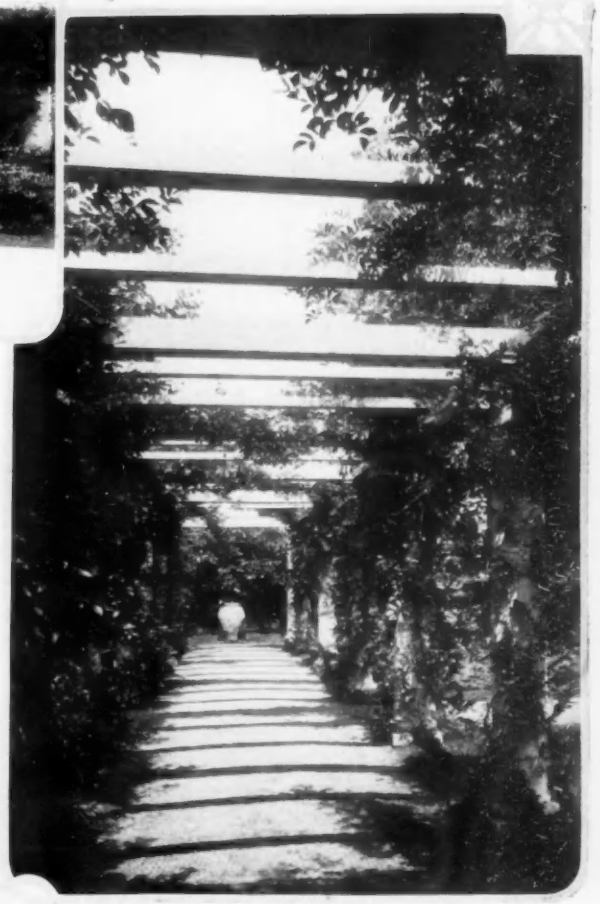
After years of selecting a variegated-leaved strain of these popular flowers has been "fixed" and will now come true from seed. It can be had in both the tall and Tom Thumb varieties, and in many of the most popular shades and colors. The foliage is finely marked green, yellow, and white, and they will become very popular for hanging baskets and porch and window boxes. They are gross feeders, and should have rich soil and plenty of water during the blooming season. Plant in the open ground in May.

Fine evergreen hedge trained into an archway at the right

The Italian scheme of construction is to have the pillars substantial and the color light

An oblong pergola built around a garden

In its simplest form the pergola is a trellis for the support of vines



Pergola built against the side of a house and covered with flowering vines

THE PERGOLA IN GARDEN DECORATION

WOOD-BLOCK PRINTING

Original designs by Nancy Beyer

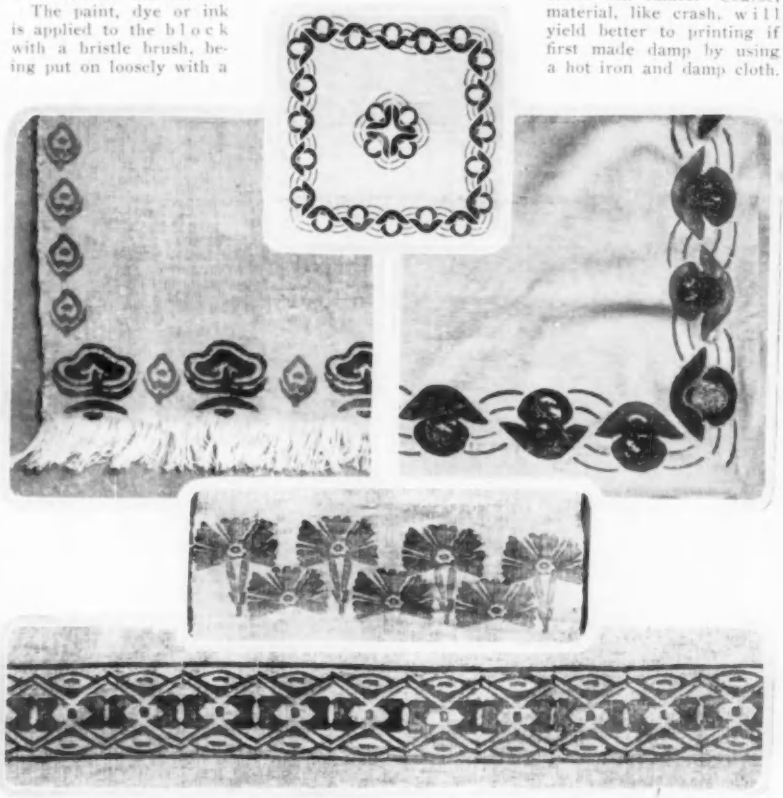
WOOD-BLOCK printing has been practiced from a very early period, woven fabrics of silk and of linen, ornamented with designs in bright colors, printed in ink from the engraved block by a process of hand stamping, having been produced between the twelfth and fifteenth centuries. And to-day there is a revival of this process as a means of decorating plain fabrics for household use, which though often confounded with stenciling gives somewhat different results. Upon close observation this difference can readily be seen, as the print from a wood block has more texture and unevenness than an impression made with a brush and stencil, and its use again is largely due to the efforts of Mr. Arthur Wesley Dow, who has spent much time in research on the subject, and has made it a part of the art educational system.

But a design for a wood-block should be simple or the beginner will have difficulty in handling the subject, and those composed of straight lines are easiest to cut. Moreover, a set of wood carving tools will greatly aid in executing the design, though a block can be cut with a penknife. When wood is cut across the fibre, or grain, it has more strength and will give more delicacy for printing than when cut in line, and a straight-grained wood, such as cedar, is liable to split. The Chinese select the wood of the pear tree, which has close fibres that yield readily and sharply, but cypress, boxwood, maple, pine and poplar are all suitable—maple being the most desirable as the closest in fibre and yielding most readily without chipping. If there is a gross mistake made while cutting it will be necessary to discard the faulty block altogether, but a mistake of slight consequence, such as the chipping away of a small piece of wood from the part which is to be in relief, can be corrected with glue.

To transfer a design to a block carbon paper may be used, or a tracing may be made with pen and ink on thin Japanese paper—at the same time drawing a line around the design to indicate the size the block is to be cut. The paper is then wet, and placed on a block of wood an inch or so in thickness, which has been prepared by being sandpapered. The paper will thus adhere to the block of wood, and while it is still wet one should cut slowly—using a knife or carving tool—along the lines as deeply as the wood will permit. This will press the paper into the cut line deep enough to hold, and when every part of the design has been cut away the paper should be removed from the parts to be carved off. Leaving it on the remaining parts will prevent the mistake of cutting away a part not intended to be cut. To the depth of from one-eighth to one-fourth of an inch then cut away every part of the surface that does not show the paper, thus producing a block in relief. Using a saw then remove the small block, the reason for not doing this in the beginning being that the large block acts as a support to the one under the cutting process.

Dyes, oil paints and inks can be used for printing, and Easy dyes, mixed with wood alcohol, or the French dyes, for tapestries, come ready prepared, the colors of the latter being brighter than those of Easy dyes. Higgin's waterproof ink comes already prepared, but of all the oil colors, which should be mixed with gasoline or turpentine, give the most satisfaction because of their greater richness of coloring. However, as certain fabrics require a certain consistency the oil colors meet this demand, very thin, soft materials requiring a thicker quality of mixture than heavier fabrics.

The paint, dye or ink is applied to the block with a bristle brush, being put on loosely with a wiping motion; and as the wood will absorb a part of the paint before the block is placed on the fabric, rapidity is necessary. A hammer may be used to strike the block, if there does not seem to be enough pressure from the hand to print evenly, and on a small block two or three blows will suffice. Coarse, material, like crash, will yield better to printing if first made damp by using a hot iron and damp cloth.



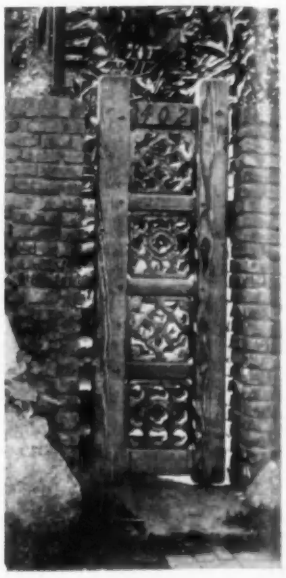
Cushions, curtains and table runners decorated with block printing

INDIVIDUALITY *in* HOME-BUILDING

By Helen Lukens Gaut

The brick steps and walk

A style of architecture new and Californian



Gate leading into the grounds

ABOUT this charming home—its architecture, its furnishings, its garden, there is a considerable suggestion of Bohemianism, not of the bold rollicking sort, but a refined Bohemianism, spiced with originality. The house is built on a city lot, somewhat elevated above the street, making a retaining wall necessary. It is not the regulation straight-topped wall, but shows a jumble of cobblestones of irregular sizes, ranging from huge boulders four feet in diameter, to six inch stones, and klinker brick. The boulders are carelessly laid along the base of the wall next the ground, and are set in the entrance monuments. The shaggy rough brick are in curving lines, broken here and there by a stream-polished cobblestone. The top of the wall is terraced, the highest portion being near the carriage entrance, the lowest, at the foot gate. Ornamenting the top of the wall are quaint old iron lanterns and copper flower bowls from the Orient; in the wall have been set groups of emerald green openwork tiles. The odd gate, five feet high and scarcely two feet wide, has a frame of weather-worn wood studded with rusty iron bolts, and four squares of emerald tiles. On either side are blocks of stone and brick, topped with copper bowls, in which are growing plants. In the crevasses between bricks and stones, English ivy is clinging. Though the wall is comparatively new, it gives the impression of being delightfully old and weather-scarred.

The narrow gate opens upon a rough stone stairway, on one side of which is a beautiful glossy-leafed magnolia, and on the other, feathery, semi-tropical growths. At the top of the stair are stepping stones set deep in clover, and these extend along the entire south side of the house to the kitchen garden.

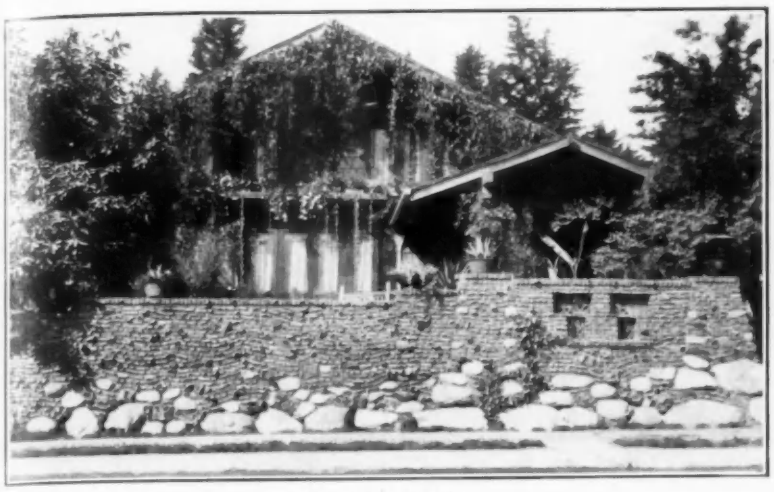
The house is substantial, and thoroughly elegant, showing abundant originality in the application of building materials, as well as in architectural lines. It is a big, robust, happy, two story cottage, homelike and cheery inside and out, with just enough individuality about it, to attract and hold one's affections. The most striking feature of the house perhaps, is the wide-eaved malthoid roof, supported by heavy rough timbers that extend out beyond the edges of the eaves. These timbers are painted a dead white. The malthoid roofing, a patented, rubber-like composition, is left its natural color, a pearl gray. The contrast between the pearl and white roof, and supporting timbers, and the reddish brown of the walls, is strikingly effective. The red brick chimneys, of odd design, as can be seen from the illustration, are rimmed with the gray malthoid. Above each entrance door is an interesting cap of heavy timbers roofed with malthoid, which has been folded over and under the roof edges like the wrapping on a package. On the east and south are small window balconies, supported by heavy redwood beams. Lattice windows in groups of three, are numerously placed, so as to give an abundance of light and fresh air.

The exterior walls of the house are covered with rough redwood shingles, which have been given a coat of oil. Retaining their natural color as they do, the effect is rustic, as of weathered wood, and one's first impression of the house, is that it is very old, a bit of some bygone age. The foundation, as well as the chimneys, walks, steps and terraces are of red brick. The ventilators which are set in the foundation walls, are of open-work emerald green tiles, and exceptionally attractive. The house consists of ten large rooms and three baths, and is planned for both indoor and outdoor comforts. On the rear and east sides, adjoining the house, are broad, brick-paved terraces, luxuriously fitted up with rattan furniture and Japanese grass rugs, thus making ideal outdoor living rooms, without which, a house here in the southland, where sunshine and flowers are everyday guests, is considered incomplete. Electric lights are fastened to the beams overhead and at night twinkle merrily amongst fragrant blossoms, roses, jasmine, wisteria, and other beautiful vines that frolic over the pergola roof. On these terraces the family may enjoy seclusion, and a delightful nearness to nature, the latter, a pleasure which cannot be found within the wall boundaries. On reception days, guests are often entertained at cards or afternoon tea on the terrace.

On the north side of the house is the driveway, flower-lined, with here and there a wooden bench of unique design, half hid in the seclusion of greenery. The boundary line, between this and the adjoining lot, is high-walled with a trellis, gay and laughing with frolicking roses. In the rear is a terraced garden, walled with cobblestones, and partially covered with a pergola roof of rustic timbers, the whole, vine-caressed and shaded. This terrace is reached by stone steps, and at the upper side, above another rock stairway, that lifts between beds of ferns and bright blossoms, is a romantic little exit gate of lattice, while nearby, is a lovers' seat, an ideal retreat for a moonlight night.

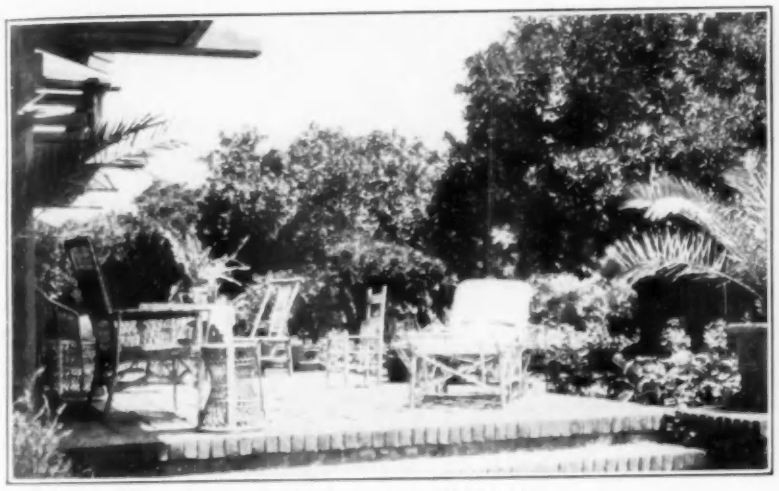
The living room, twenty by forty feet, extends across the entire front of the house, and is rich in interesting finish and furnishings. At the north end of this room is a group of five windows, through which the rose trellis shows charmingly. At the front, is another group of five windows that open upon the terrace. In fact, two of them swing out like French doors, over quaint stone steps that lead to the terrace. In one corner of the room are two windows, while on the south side are French windows opening upon a quiet porch. The ceiling of this room is of six inch tongue and groove flooring, rough and shaggy with splinters. This is really the underside of the upper floor. It is painted light yellow. Supporting this, are beams set eighteen inches apart, the beams being all two by eight, except where greater strength is required, then eight by eight box beams are used. About every sixth beam is an eight by eight. The beams are of rough lumber, and have been stained a dark red. Hanging from the beams on either side, and through the center, and runing the entire length of the ceiling, are festoons of rusty iron chains, with frosted electric bulbs suspended from each lower curve. Walls are paneled with selected oiled redwood, to a hight of five feet, the upper edge, and instead of being finished with the usual plate rail, is topped with a plain four inch board. In some of the wall panels, Japanese pictures have been fitted, and are wonderfully attractive. Above the paneling is a frieze of light tan Japanese rice cloth. The floor, as are all the floors in the lower part of the house, is of quartered oak, laid diagonally, and polished. The mantel is of red brick, excepting at the lower portion of each side, where there are six ten by ten mission tiles in light cream. The hearth is of tiles.

The curtain poles are wooden rods, one inch square. Window hangings are of coarse heavy white Chinese silk, and are fastened to the poles, by means of square black iron rings. The furnishings are chiefly Oriental, and consist of costly rugs, and many pieces of handsomely carved teak wood furniture. There are brasses and bronzes and art treasures from all over the world; woven straw chairs from Manila, and to complete the fascination of this room, there is a faint delightful aroma of incense.



The front elevation

One end of living room



The terrace is a luxurious outdoor living room

Looking from the living room into the hall

Off the living room, is an eight by ten hall, finished on Craftsman lines. Inserted in the walls, one finds again, the pretty emerald tiles noted in the garden. From this hall, a stairway leads to the second story, where there are four sleeping rooms, a screened sleeping porch, a bath, and several large clothes closets. The bedrooms are all paneled in redwood; the ceilings are painted light yellow.

The dining room is fourteen by sixteen feet, and in finish and furnishing, corresponds to the living room, in fact the atmosphere of the entire house is Oriental, rather than American. The ceiling is of rough tongue and groove boards, painted dark red, and is supported by two by eight beams of shaggy redwood. Walls are rough plastered, the lower portion, extending to the plate rail, having been tinted a dull oak color, the upper portion, a canary yellow. There are two convenient built-in cupboards, one with glass doors, one with wooden. There is a group of five windows on the south side of the room, and through these, morning and afternoon the sun has unrestricted access. Under these windows is a box seat; in one corner is a French window that opens into the garden. All the woodwork is built on straight Craftsman lines, and is stained dark brown. The center light is decidedly original. A three inch iron wagon tire, corroded with rust, has been cut and bolted together, into a two and one-half foot diameter. From this are suspended four frosted electric bulbs, and the whole attached to the ceiling beams by means of hooks and rusty iron chains. The side lights hang from brackets, made from the same materials. The mantel is of gray-red brick, mortared with gray cement; the hearth is of eight by eight mission brick, and is raised two inches above the main floor. Window hangings are dainty pale blue Chinese face towels, with odd black and white scrolls at top and bottom. They are hung to square wooden rods by square iron rings. The handsome Monj fiber rug, showing colors of green, tan, white and blue, used on the floor, is a souvenir from East India. The dining room table is of undyed teak wood, inlaid with ivory. There are many beautiful old brasses, and many priceless bits of china, in this room.

PORCH AND LAWN FURNITURE

TABLES and chairs are naturally the principal features of porch furniture, but with each season the latter are being made more comfortable than ever before, and the former more attractive and convenient.

Willow, either in its natural color, or stained to suit individual taste, is always the favorite for summer use, both indoors and out, but a grass woven furniture, heretofore to be had only in green, may be bought this season in a warm, rich brown, that is most satisfying, and that will no doubt prove popular.

Mr. George Von L. Meyer's house at Hamilton, Mass., with a view of the terrace and formal garden

AVALON—A NOTABLE SUMMER RESIDENCE

Distinctly Italian in Architecture the Beautiful Spacious Interior with Its Restrained and Dignified Treatment Is in Perfect Accord with the General Style of the House

The dining room is finished in white with hangings of yellow damask

The library is a handsome apartment occupying the first floor of one wing

The living room occupies the entire sea front

In treatment it is distinctly Italian and dignified

ON the old Paine estate at Pride's Crossing stands "Avalon," the palatial summer residence of Mr. Frederick Ayer, of Boston, Mass. It was designed by Messrs. Parker and Thomas, well-known Boston architects, and graces the site formerly occupied by the old Robbins mansion, which was demolished some few years ago. It crowns the crest of a high elevation, and at the rear overlooks the ocean, commanding superb and uninterrupted views. The estate comprises twenty-two acres of land, and is located about half a mile back from the main highway, and is entered from a point directly opposite the Pride's Crossing station.

The house is one of the most beautiful homes in the section of the shore where it is located. It covers an area of fully ten thousand square feet, and the central portion, which is three stories in hight, is flanked on either side by a two-story wing. The exterior finish is of brick covered with roughcast plaster, the soft gray tones contrasting admirably with the dark red of the tiled roof, which shows a deep overhang in Italian fashion. The broad entrance door gives upon a spacious hallway, elliptical in shape, carried to the hight of the roof, its floor of black and white marble tiles, and the woodwork stained pure white. White wood panelling, several feet high, lines the walls of the great, broad stairways, their low treads covered with dark red velvet, and their balustrades and rails constructed of ornamental iron, which wind gracefully from one side of the apartment to the floors above.

The hall opens upon the living-room, a spacious apartment, occupying the entire sea front of the mansion, and measuring about sixty-five feet in length by thirty feet in width. Five long windows line the end of the room overlooking the terrace, and afford wonderful glimpses of sea and shore. This terrace is laid down to grassland, and includes in its scope two broad, covered verandas, opening from the rooms at the end of either wing, the one on the left glass enclosed and filled with palms and tropical plants. A broad flight of stone steps connects with the lawn below, which slopes by easy grades to the water's edge.

The treatment of the living-room is distinctly Italian, dignified and charming. The walls are of panelled oak to a hight of about nine feet from the floor, the space above being of stone; the ceiling shows heavy beams of oak. At one end of the room there is a massive mantel of limestone reaching to the full hight of the room, and at the other end, opposite the fireplace, which is flanked on either side by sconces of beautiful pattern representing angels holding torches aloft, a mezzanine gallery has been built for the accommodation of the musicians who play here during the dance or afternoon concert. Beautiful seventeenth-century tapestries adorn the panelled walls, and hangings of crush strawberry satin shade the broad windows. The furniture is of beautiful design, entirely in keeping with the general design of the room.

The living-room opens at one side into the library, a charming apartment occupying the first floor of one wing. A low, dull English oak wainscot extends around the sides of the room, the wall space above hung with Japanese paper of exquisite tints and pattern, representing the four seasons of the year, and finished at the top with a deep oak cornice. A beautiful open fireplace graces one end of the apartment, and handsomely finished bookcases extend around three sides, their shelves filled with numerous rare volumes. The soft green hangings that shade the broad double windows match in tint the plush of the comfortable settle arranged before the fireplace. From the opposite side of the living-room leads the dining room, which in turn connects with the breakfast room.

Avalon, the stately summer home of Mr. Frederick Ayer of Boston

For a straight flight of stairs this half-enclosed treatment is very successful

This mantel is not well placed and mars what would otherwise be a tasteful hall

THE STAIRWAY *as* A DECORATIVE FEATURE

AN important architectural and decorative feature of the house is the stairway, and while previous to the Italian Renaissance in England, and also in Germany it was treated simply as the means of reaching the chambers of the house and was in nowise beautiful, it has since that period grown in importance in all countries, and become largely the typical expression of the architectural character of the house in which it appears.

In the upper right illustration a Colonial stairway is shown in a hall which otherwise is not pure Colonial, and this form of stairway has much to recommend it. The combination of mahogany treads and rail with the spindles, paneling, and risers finished in white enamel is excellent, and one can but deplore the inadequacy of the brick mantel which appears below it. The placing of this mantel proves so conclusively that it is a sham that even were its lines correct it would be better omitted. Sectional bookcases would make a very good effect in place of this mantelpiece.

At the foot of the stairs is an excellent Colonial chair of Heppelwhite design, but the window on the landing of the stairs is a feature which could be improved. This window should be set in the paneling or extended to the floor line so as to secure the proportionate balance which in all good architecture is an essential feature.

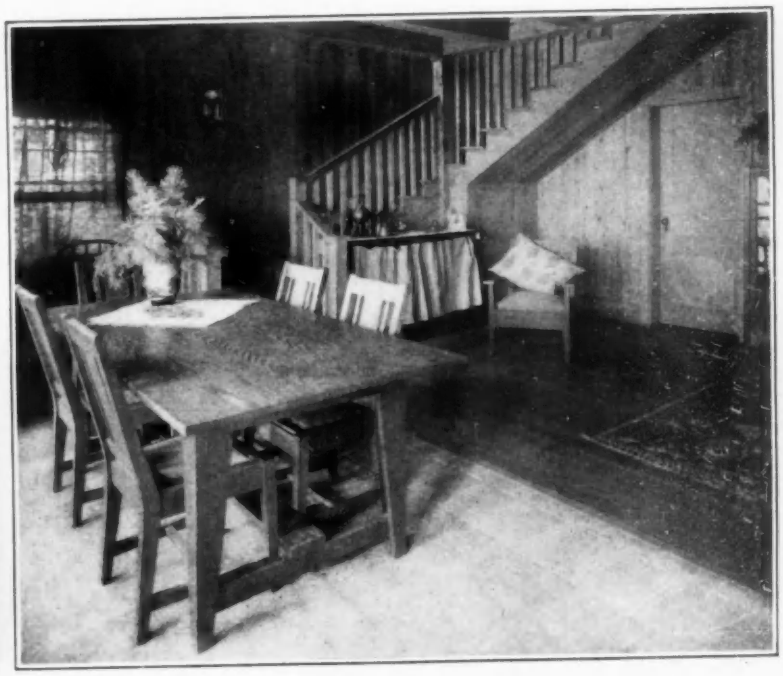
The simple treatment of the hall with its half-enclosed stairway shown in the photograph next to this appeals strongly to one's sense of fitness. With the exception of the little desk and chair with their curved legs, which would have been more in keeping if on straight mission lines, everything in the setting of this little hall is just as it should be. The rough plastered wall of subdued neutral tone harmonizes perfectly with the natural effect of the stained ash woodwork; indeed, as this takes the stains and dull finishes particularly well, it is always a wise choice where the wood work is made the dominant decorative motif of a room. Silver gray, nut brown, and moss green all show well upon ash, and the dull finish used over any of these stains rather accentuates than disguises the grain of the wood. The style and form of the lighting fixture is also to be commended, and the front door in its simple lines and square paned window is very satisfying.

A very simple dining room, which possibly is also the living-room of the house, is seen in the lower right photograph. Here the disposal of the stairway is excellent, as taking but little from the size of the room, its introduction breaks the monotony of the plain sealed walls. In this room there are no unnecessary pieces of furniture or decorative bits, as its coloring and arrangement are depended upon to make the room restful and beautiful. Yellow or southern pine is the wood used, this also lending itself to good effects under stain. In such a room variety of tone may be introduced by leaving the pine of the ceiling between the beams in its natural color. This will show a soft, dull yellow and should be finished with a varnish resembling wax in its semi-gloss polish, that serves to bring out the grain of the wood while taking nothing from its color. The beams and sealed walls, as well as the trim about the doors and windows, could be stained to a soft brown tone, showing enough of yellow to bring it into harmony with the natural color in the ceiling.

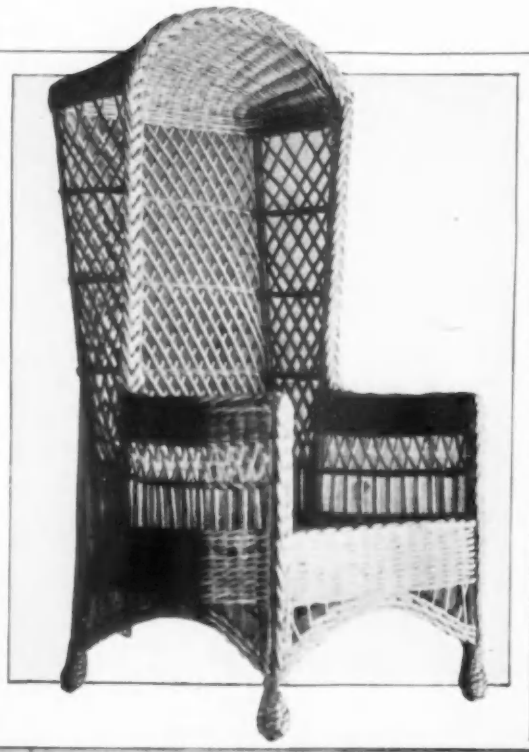
Curtains of Gobelin blue scrim could be used effectively with this wall treatment, the same blue in deeper shades appearing in the rug and the leather seats of the chairs. The furniture, constructed on Craftsman lines, should be stained like the woodwork of the room and given a natural (dull) finish. Pewter, copper, brass, and blue and white Japanese porcelain are effective in such a room.

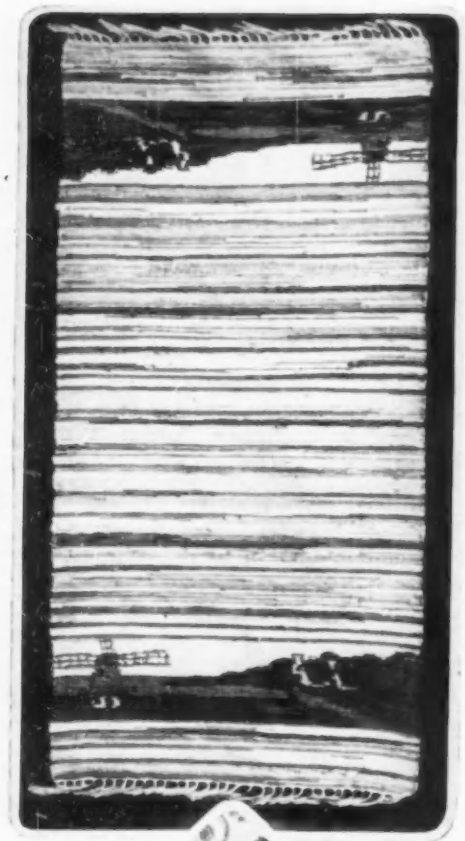
Another treatment, of almost Japanesque plainness, is shown in the last illustration. This also is a dining room, and here the simple and practical arrangement of the stairway is a good feature. With the low paneled wainscot of this room, plastered sidewalls and ceilings are used, with heavy beams marking the ceiling.

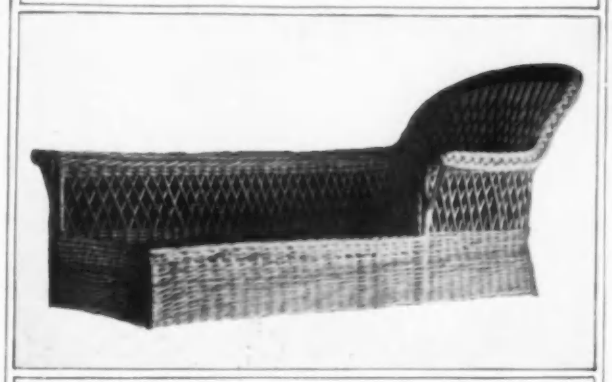
The built-in window seat, continuing the lines of the first landing of the stairs, makes an attractive nook



The stairway in this simple dining room breaks the monotony of the plain sealed wall







Simple Good Style Porch Furniture in Willow

FROM THE WILLOWCRAFT SHOPS

New French Cretonnes, a Poster Rag Rug and Dainty Curtains for the Summer Cottage

FROM McGIBBON

(*For descriptions see page* 44)

GOOD STYLE MODELS FOR SERGE AND FOULARD GOWNS

FOR "FASHION DESCRIPTIONS" SEE PAGE 56

SEEN IN THE SHOPS

EVERY woman delights to possess hand made lingerie dresses, but as a rule the prices at which these are sold are prohibitive for the woman of small means. If one knows the shops, however, and just where to go for such purchases, bargains are procurable, as for example at a certain one where the dealer who imports directly from Paris, makes a specialty of hand made gowns in good materials at low prices. In fact one can get simple models here as reasonably as coarse machine made materials elsewhere. In drawing No. 1 is shown a frock in India linen, hand made throughout at $20. Running down the front from the bust, almost to the knees there is a pointed panel on which are laid fine perpendicular tucks with a lace insertion on the outside. The yoke is square and comes down in three points at the bottom, outlined in lace and on this yoke there is hand embroidery of dots and leaves. The standing collar is of Valenciennes insertion, and the sleeve has insertion around it with one tuck near the shoulder and another lower down. The skirt is plaited from the front to the middle back; it would be impossible to find better value for the money than this gown.

The next example is more elaborate and costs $35. There is a fancy heavy crochet insertion in a maltese cross pattern, which is effective with the filmy material, the lace running in two strips down the front from the bust to the hem. Half way down the front the skirt is tucked, and there are side panels edged in Valenciennes. The bottom of the skirt finishes in a plain hem. The yoke is all in sections joined by lace with the heavy insertion around the collar and across the lower yoke. The three-quarter sleeve has an inset of embroidery in the top which is part of the yoke, and at the cuff the two laces combine.

The third gown is a good deal crisper in quality than the first two, but is of the same material. It combines a tunic effect in the skirt with a one-piece look given by the panel down the front. This panel has a very delicate hand embroidered vine, all the larger flowers having drawn work centres. The skirt has three tucks in graded sizes running around it, below which there are perpendicular groups of tucks, three small ones and one large one. Above the hem there are two half-inch tucks and then smaller ones. The front of the yoke has a point that goes up to the collar, two points that come down, one on either side and tucks below. There are tucks of two sizes around the hips. This frock costs $35. One can depend upon the cut and fit of these gowns, as they are carefully and accurately designed.

No. 3—Pretty lingerie gown with panel embroidered in a delicate floral design

No. 4—Charming model in French linen with a simple trimming of soutache braid

LINEN COSTUMES

A lovely color is chosen for the fourth model—a dull rose in French linen. There is an overskirt which is attached to the bodice. One of the charms of the gown is the sparsity of trimming, there being no contrast, except the narrow collar and cuffs of imitation Irish lace in so fine a quality that it is almost a counterpart of the real. The soutache braid at the yoke is in the same color as the frock. The rather full sleeve runs down in a round straight cuff. A "V" shaped yoke of the linen is set in—buttons outlining this at either side of the waist. The over-skirt is slit on either side up the back and joined together by straps of the linen, and the skirt under it is straight and plain.

A new and delightful perfume

The original of the fifth illustration, on page 46, is an unusual bargain, it being just the kind of suit that everyone needs; perfectly plain, easily laundered, smart and trig in appearance. For it is used a rather coarse linen, very pale gray in color. There is a piping of white pique that shows inside the revers and cuffs, the collar being inset with black satin. The skirt has a yoke that seems to button over at the front with four narrow side plaits below this, and plaits at the back also; the sides are gored and plain. Price $22.

No. 1—Hand made frock of India linen trimmed with Valenciennes lace and hand embroidery

No. 2—Crochet insertion and hand embroidery are effectively used in this lingerie model

BLUE CHAMBRAY

Chambray, which is a material so nearly allied to gingham that one hardly knows the difference, is very much to the fore this season. The gown in the sixth sketch is in sevres blue—braided in white soutache, a circular band of the braiding being carried around the yoke. Over the shoulders and down into the sleeves run wide and narrow tucks which eliminate an armhole and give the fashionable long shoulder. The sleeves are braided on the lower part in a kind of Wall of Troy design inside of which there are buttons and loops of braid. From the yoke to the bottom of the frock there is a braided panel punctuated with Irish crochet buttons; there is a plain hem with braid at its top. This gown, which has an air of great distinction is to be had in a variety of colors at $32.50. In white voile it is most successful and costs $37.50.

KITCHEN AND BATH MATS

One of the best articles for the household is a mat which is woven from the trimmings of new table oilcloths in the same manner as rag-rugs are woven. When placed in a kitchen before sinks, tables, stoves, etc., it need only to be wiped up when soiled, thus saving the labor of washing, and keeping the floor or linoleum in clean condition. When used in bathrooms before bath tubs and wash stands it is sanitary and cleanly in appearance and does not hold the dampness as the oilcloth becomes dry as soon as it is wiped up, and is ready for immediate use. For this reason it also makes an excellent porch rug.

The mats come in striped and mottled effects in dark colors on a brown warp for kitchen use, and in dainty shades of blue, green, and lavender on a white warp for bath room use. They are inexpensive, and can be purchased at almost any first class house. A size 18x36 inches costs 65 cents and prices range upward to a 36x72 measurement for $2.10.

A PATENT PATCH

Any and all articles of household equipment can have leaks stopped by a new invention. It seems to do away with many of the annoyances to which the householder is subject in mending things, as one need use neither heat, solder nor a rivet. It consists of a cork circle enforced on either side by metal and adjusted by a tiny nut. With the patches comes a pointed wrench by which the hole is reamed before the patch is applied and the wrench is used to tighten the little device after it is adjusted. The cork washer and its backing of metal is put on the inside of the hole with a tin washer and a nut on the outside which is screwed tightly by the central rivet. Half worn cooking utensils of all kinds are in need of just this touch to make them useable, not to mention hot water bags, etc. When one begins to think about it there is no end of the uses to which this device can be put and its saving is tremendous, as even gutter leaks and apertures in canoes and other light craft, canvas articles, rubber goods, rubber boots, etc., can be put in order in this fashion. Full instructions go with the patches, which are put up in 10 and 25 cent packages. Much economy can be accomplished by the use of this invention.

METAL HANGER

Old fashioned methods of hanging pictures, shelves, etc., are quite outdone by a new combination hook and nail that accomplishes the purpose without injuring the finest surface. There is a tempered

(*Continued on page 46*)

The WELL-DRESSED MAN

THE SEASON'S FASHIONS IN STRAW HATS AND HAT BANDS—SHIRTS FOR SPRING AND SUMMER—AN EXCELLENT SHAVING MIRROR — NOTES ON MOURNING DRESS

THE advisability of seeking individuality in straw hats is most questionable. One sees attempts—even at the shops of reputation—to get away from the conventional in effect with black and white mixed, brown and even green dyed straws, but men of good style steadfastly decline to have any use for them, or indeed for most of the shapes that vary materially from old, conservative standards. It is true that in certain localities there are certain designs that have practical advantages as well as a kind of local fashion, or correctness, and that among the college boys there are apt to be recognized fads, but for the average man, living the average town and country life the world over, there are really not more than three types, with their variations in the way of material, hight of crown and width of brim, and these are the straight brim, the curling brim, and what are generally known as the Panama styles.

THE STYLES IN VOGUE

The first, of which a fashionable model is shown by the photograph at left side of page, is, of course, the oldest and perhaps the most widely popular, yet for these reasons none the less in vogue, and for him to whom it is the more becoming certainly to be recommended over the others. Of fine English sennit, with crown measuring 2¾ inches in hight, and brim 2¾ inches in width, it varies not in the least from the same style of last summer, or indeed the summer before that, and, although one may find other dimensions — somewhat higher crowns; narrower as well as thicker brims, and coarser and finer straws—in shape and quality of straw it is one of the correct designs of the season. On the other hand either the curled brim hats of soft mackinaw straw which may be had in five proportions, varying from a crown of 2¾ inches and brim of 2½ inches to a crown of 3¼ inches and brim of 2¾ inches, or those of fine Panama grass, with crowns straight, or circularly dented, and with brims of several dimensions of width, are perfectly correct in style. Models of the latter are also shown on this page, and the whole question resolves itself to one of personal taste and suitability.

Straight-brim hat of English sennit straw

The colored band is also a matter of individual preference only, being in no way indispensable to correct fashion, yet quite within the limits of good form, if in itself of good style. And as for the latter quality, while it is somewhat difficult to lay down absolute rules, generally speaking it precludes plain colored ribbons, with the possible exception of dark blue, stripes that run vertically instead of around (or parallel to the length), figures of any kind, and light and delicate shades.

DISTINCTIVE SHIRTS

So many variations have been played to the song of the shirt that there is little opportunity left to describe anything as distinctive, yet the styles illustrated—that made of soft, slender-lined zephyr (a kind of fine madras) with five stripes of contrasting color down the middle plait of front, and six around the cuffs, as well as that with silk body and fine linen front gathered into one hundred tucks—are sufficiently out of the ordinary to merit more than passing comment. The latter is especially smart either for afternoon or informal evening dress, while the former, if not intrinsically more attractive than other styles, has at least the effect of a novelty well within the limits of good form. It will be noticed on the finely tucked model that the embroidered monogram marking is just at the left of the front, instead of just above the cuff of the left sleeve, as has been the fashion heretofore, and attention should also be called to the fact that both shirts open all the way down the front, according to the coat model.

Ball-bearing adjustable mirror for convenience in shaving

STOCK TIES AND OTHERS

Personally I do not fancy the stock ties, such as that illustrated on the evening shirt, which, by the way, is of dark blue silk, and while just at present rather prominently put forth by some of the leading haberdashers, am inclined to believe the fad will be of short duration. At best it is but a revival of one that was short lived, at least in so far as its use among men of good class went, a number of years ago, and certainly the extra thickness around the collar adds nothing to its comfort, especially in summer. The gradual change—if it may be so called—in necktie shapes is, however, rather interesting, the bows showing, if anything, a tendency to greater width and size, and the four-in-hands to the wide, flowing-end shape that was predicted in one of these articles nearly a year ago. Still there are really all shapes and styles, so that to talk about exact fashion is a mere quibble.

The mackinaw straw hat with curling brim

A CONVENIENT MIRROR

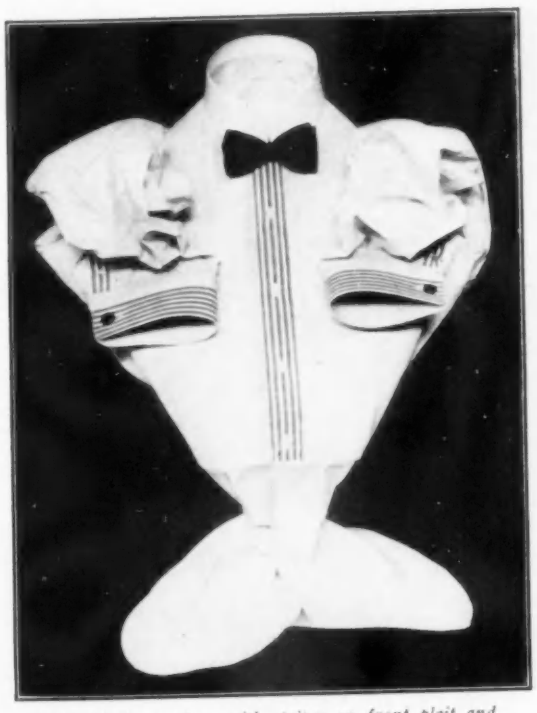
As a dressing-room convenience the shaving mirror shown on this page is not only one of the newer things, but perhaps the best of its kind that has yet been put upon the market. So set in ball bearings that it can be adjusted in any direction and at any angle, one of the objections to the stationary glass is overcome, and fitted with a rubber suction base it may be placed anywhere that for the moment affords the best light, either natural or artificial.

THE EXPRESSION OF MOURNING IN DRESS

Several recent inquiries regarding the conventions of mourning dress seem to indicate a little confusion as to what is and is not required, and that this should be so is not surprising in view of the fact that the matter seems to be very largely one of personal opinion. Generally speaking, however, it may be said that forms of dress, or cuts and shapes, as distinguished from color and material, play no part whatever in denoting bereavement. Nor is material, apart from its color, of much significance in men's dress, for although serges, broadcloths and dull-finished fabrics are the strictly right cloths for deep mourning, so little regard is paid to the kind used for suits and haberdashery when wearing only light, or medium, mourning that the matter is of slight consequence. In formal or informal evening dress there need be no change, except that the waistcoat or tie should be either plain white or black, and that the studs and cuff links should be of black onyx, or other dark stones or metal, showing no gold. This is the strict rule, but many men wear small pearls for studs, and such use can hardly be called incorrect.

For day dress there should be a general absence of color, but this does not imply an absolute plain black, save for the deepest state, which also requires the wide mourning band on silk hat and derby and, of course, black gloves. The medium and light states permit less lustreless blacks, dark grays and black and white or gray effects, and these may be further modified by the use of the black mourning band on the left sleeve of jackets and overcoats. Some men adopt this means of expressing mourning to a much greater extent than others, and although it should never be the only indication of bereavement — that is, be combined with bright-colored shirts, necktie, etc. — there is much good example for the fashion. For instance, it is often worn on light gray sack suits, tan and gray top coats, heavy ulsters and lighter weight raincoats, by men in deep as well as medium mourning, and while its good form has always been more or less a debatable question, if limited in use to such suits and overcoats as it may properly go with, or as common sense would not suggest getting new, even if their style would admit of their being of black cloth, it must be regarded as correct. Originating, of course, as a means of signifying bereavement among officers who were of necessity required to wear their uniform, and afterwards being adopted for use on servants' liveries, it was long thought by many that it should be so restricted, but each year it is being more worn by men of refinement and good class, and after all it is very largely this kind of wear that establishes the question of good form in dress. Indeed there is in general a less strict observance of mourning in men's dress than was formerly thought necessary, and it goes without saying that the particular circumstances of each individual case may have much to do in determining its conventions.

How.



Shirt of fine zephyr, with stripes on front plait and cuffs only

One of the Panama grass styles, with colored band

A smart shirt for informal evening dress, with small tucks in front

SEEN ON THE STAGE

Mrs Fiske's Two Productions Furnish an Evening of Horrors—"Beethoven" not Really a Play—"The Spendthrift" Is Brilliant with Epigrams—The Latest French Plays Either Vulgar or Silly

HAD the quality of the dramatic material arrayed in the New York theatres during the first fortnight of April equalled its quantity the public might have had reason to give thanks. But, unfortunately, such was not the case. Beginning with "Molly May," which was rushed precipitately into view a few days after the premier of "A Skylark," the local theatrical chessboard was dotted with a variety of offerings, ranging from the vulgar to the religious. And to round out the situation, managers responsible for the deluge in the main looked to other countries for most of their productions, so that we have been under the influence of Germany and Austria in "Hannele" and "The Green Cockatoo," and of France in "Beethoven," "The Three Daughters of Monsieur Dupont" and "Lulu's Husbands." The single play that bears the "home-made" label is "The Spendthrift," and it appears to be the only one that has the elements of substantial and deserved success.

This, however, does not mean that all others were deficient in merit, or that by some chance of fate one or two of the several productions will not prove financially worth while. The laws governing play producing are not fixed, and this is as fortunate for some of the managerial "geniuses" as for others whose bank accounts prevent them from the achievement of so-called success. At any rate, eliminating from consideration the musical comedies, no complaint can justly be made regarding the honesty of purpose that actuated those responsible for all the serious productions.

Mrs. Fiske appears, for once, to have made a serious error of judgment in selecting—or permitting to be selected for her—two such plays as Hauptmann's "Hannele" and Schnitzler's "The Green Cockatoo," for the latter is only mildly interesting, while the former borders dangerously on the sacrilegious. Of course it is always difficult for a player who ranks as high in the profession as Mrs. Fiske to exercise unerring discernment in the choice of new works, but such a mistake as has been made in this case is serious, because it extends in two directions.

When "Hannele" was first given in this city some sixteen years ago there was much talk on account of the fact that the character of *Gottwald* was supposed to represent The Christ, and an added handicap was met with in the action of the Gerry Society, which protested the appearance of the young girl who played the rôle of the child, *Hannele*. The latter drawback was not experienced in the present instance, for Mrs. Fiske could not by any contortion of the liveliest imagination be considered as youthful or fragile.

The symbolical mysticism of "Hannele" was perfectly suggested, in so far as such things can be on the stage, but events of celestial character are better appreciated on the printed pages of a book than through the medium of pretension and grease paint. The first part of the dream poem carried a faint interest in the bickerings of the four paupers—ably portrayed by Florine Arnold, Mabel Reed, Sheldon Lewis and R. W. Tucker—and in the action leading up to the bringing in of *Hannele*, after her rescue from the pond where she endeavored to commit suicide to escape the brutality of her father, but the second part of the play, which is the visualized result of what *Hannele* sees in her delirium, got on the nerves of everyone in the Lyceum Theatre. First there came *Mattern*, the mason, father of the dying child, who in the vision hovered over her bed, and threatened again to beat her tired, bruised little body. Then, after *Sister Martha* had summoned aid to carry the hallucinated child back to the cot bed, she had a second vision, and this time it was the spirit of her dead mother which came bidding her to continue strong in her faith. Then came the three angels surrounded by a circle of light, and afterward the *Tall Dark Angel*, summoning her to the great beyond; and still again, after being arrayed in a beautiful gown, the child saw herself placed within the coffin of gold where she lay surrounded by the pitying villagers, who cried "murderer" to her father as he slunk, half-drunk, into the hut. And as a finale the mind of *Hannele* fancied that she was being borne away to heaven between rows of white-robed angels.

Thais Magrane as Frances Ward in "The Spendthrift"

Mae Murray in "The Follies of 1910"

In spite of the fact that the present-day lighting facilities are vastly superior to those when this play was first produced here, it cannot be said that the Fiske stage management used them to the best advantage. Holbrook Blinn played *Gottwald* with reverence, and Fuller Mellish and Henry Stephenson, in less important parts, did admirably. Virginia Kline, as *A Woman's Figure* (*Hannele's* mother) had a small but vital bit, which she did with convincing effect and in a thoroughly finished manner. Alice John's *Sister Martha* was the sympathetic character intended, and the remainder of the players did commendably.

One thing shown is that the opposition to plays in which the Divine symbol is outwardly expressed is becoming smaller as the years roll on. Blasphemous though some may feel the Hauptmann play to be, there is no use denying the fact that fewer so believe it to-day than in 1894, and it brings us squarely against the prevailing contention that it is possible to go to almost any extent in portraying a character, or in putting any topic under the limelight's glare, if judiciousness be displayed. This season we have had the Divine Presence in "The Faith Healer," "The Passing of the Third Floor Back" and "Sister Beatrice," while previously "The Servant in the House" and "Everyman" have so served. Whatever the future may bring about, from the action of the audience at the Lyceum on the opening night of "Hannele" it was clear that no deep-rooted disinclination was present. The translation was made by Mary J. Safford and the metrical passages by Percy Mackaye. The music, with the exception of two selections by Mendelssohn and Bizet, was specially composed for the production by Nax Marschalk, and was fully in keeping with the gloom of the play.

Preceding the Hauptmann work was Arthur Schnitzler's grotesquerie in one act, entitled "The Green Cockatoo," in which Mrs. Fiske had no rôle, as spine-chilling an affair as has been presented in many a year, translated by by Philip Littell and George Rublee. The scene is laid in a cabaret in Paris, known as "The Green Cockatoo" and kept by *Prospere*, a former theatrical manager, who is a revolutionist. *Prospere's* little cellar drinking place is a favorite resort of the aristocracy, and here on the night of July 14, 1789, there gathers the usual assemblage of rogues of both sexes, who have been trained by the astute cabaret-keeper to tell imaginative yarns of their supposed crimes for the entertainment of the wealthy patrons.

On the evening of the play *Henri*, the best actor among them, appears with *Leocadie*, an actress, whom he has just married, and declares that he is going away with her to live in the country. But before leaving he says he will recount his masterpiece "horror" for the benefit of the gathering, and walking out he takes *Leocadie* to her theatre. And then, when the evening is farther along, he returns and plunges into his story. He has murdered *Emile, Duc de Cadignan*, he tells his hearers, because he has discovered that the Duke has maintained an improper relationship with his wife, *Leocadie*, and in words that cause the details to stand out with revolting clearness he paints his verbal picture. It is, as he has promised, his masterpiece, and just as he closes a crowd rushes in to say that the Bastile has fallen.

Then all within the cabaret changes. Former criminals, and the lax women habitues of "The Green Cockatoo," rise with shouts of triumph as *Prospere* vindictively tells *Henri* that *Emile* has in truth been the sweetheart of *Leocadie*, and the day-old husband starts forth from the place in a burst of fury to find the Duke just as the latter, at the heels of the crowd, starts down the half-circular staircase. *Henri*, knife in hand, waits for him below, and as the aristocrat touches his boots to the stone floor there is a struggle, one swift move of a strong arm, a cry, and it is over. *Emile* drops lifeless just as *Leocadie* rushes in and throws herself on the lifeless body. Through it all the crowd of revolutionists circles joyously about, singing and laughing, and the curtain drops on this scene, which cannot be adequately described.

Henry Stephenson did not have the leading rôle in *Prospere*, but his consummate skill as a player raised it above that of the first part, *Henri*, which Holbrook Blinn undertook. Mr. Stephenson has been criticised for a defect in his speech, but in one whose technique is so complete, whose knowledge of dramatic values appears so comprehensive, and whose art is finished to the final detail, this shortcoming really becomes none at all. He was everywhere, and he dominated the scenes at all times to an extent that effaced Mr. Blinn's position. Edward Mackay was stilted and artificial as *Emile, Duc de Cadignan*; but Cyril Chadwick, in the part of *Francois, Vicomte de Nogeant*; Fuller Mellish, as *Marquis de Lansac*; Wilfred Buckland, in a character part of *Grain*, a genuine criminal; Sheldon Lewis, as *Graxset*, a philosopher; Robert Owen, in the part of *Lebret*, a tailor, and R. Owen Meech, Paul Scardon, Harold Meech, Helena Van Brugh and Veda Evers, as *Guillaume, Scaevola, Jules, Nichette* and *Flipote*, were excellent. Alice John was capable as *Leocadie* up to the point where a real demand was made on her ability, but there she failed lamentably, and Merle Maddern, as *Severine*, the wife of *Marquis de Lansac*, missed the spirit of the part so completely that all she did was exactly the reverse of what it should have been.

Virginia Kline of Mrs. Fiske's Manhattan Company

The staging of both plays was done with care and attention to detail, but it is unfortunate that so much thought, time and expense should have been thus bestowed, for they are not likely to attain any measure of popularity.

The fact is we have had rather too much of this kind of thing lately, and, although the houses may be comfortably filled at nearly every performance, the public would really prefer more cheerful plays.

The climax of Act II of "Lulu's Husbands," with Mabel Barrison and Harry Conor in the principal roles

"BEETHOVEN"

FOLLOWING two distinct successes, as the final undertaking of its first season the management of the New Theatre tried a dramatic experiment in the production of Rene Fauchais' "dramatic biography," "Beethoven"—a work altogether out of the commonplace, and destined to no special popularity because of its peculiar construction.

As originally performed at the Odeon, in Paris, where it was, of course, presented in French, and with a cast of competent players, "Beethoven" assumed an artistic stature impossible under existing conditions, which include inefficiency on the part of the translator, Henry Grafton Chapman, and most of those who take the characters. Yet at best it is difficult to fancy this odd affair—which cannot truly be termed a play—as genuinely interesting, or signally noteworthy.

Continuity of story, an essential which might have been attained, was totally wanting as presented here, and this defect shone the more glaring because of other elements which gave to the whole the appearance of a kaleidoscope, with musical accompaniment of certain of the great musician's compositions. But the New York premier was an occasion of moment, despite the fact that it had nothing more than the distinction of sincere effort along unique lines, and an attendance of the representative people of a progressive city.

Produced after the departure of the regular company for its first road tour, "Beethoven" did not fare as well as it would have done if it had been possible to select a cast from among the entire membership of the New Theatre organization. Thus, Donald Robertson's ranting in the rôle of *Ludwig (Beethoven)* did not give the greatest possible semblance of reality, while shortcomings of other natures, displayed by numerous of the twenty-seven players appearing, combined to the disadvantage of the effects.

A decade and a half ago the late Richard Mansfield introduced something similar to this work in one called "Napoleon Bonaparte," which consisted of a series of five of the chief episodes in the life of the distinguished warrior, historically accurate. But in "Beethoven" fancy is linked to fact, the action of the biographical study beginning when the composer was at the hight of his powers, and ending with his death, amid poverty-stricken surroundings in the house of the Spanish Blackfriars at Vienna.

Throughout the play the character of *Ludwig* is practically never out of sight. *Beethoven* is the human pivot about whom all else revolves, the idea evidently having been to make all the other rôles merely incidental figures to the general scheme of development of the one of paramount importance. Even in the first scene, where *Beethoven* is disclosed as a popular idol, the early symptoms of approaching deafness are made evident. In the next scene there is a pathetic bit, when the composer finds that he cannot hear his own music, and tells his friend *Schindler* of the fact, and there is strength in his final outburst of fury, when he crumples his violin and stamps upon it. But the concluding scene, which concerns the death of *Ludwig* in the midst of a terrible storm, is rather overdone.

Portions of the immortal Ninth symphony, the Moonlight sonata, the Fifth and Seventh symphonies, the song "To the Distant Beloved" and the "Ode to Joy" were the principal musical offerings introduced at fitting moments for the purpose of illustration and emphasis, and the theatre orchestra, under the direction of Elliott Schenck, played commendably. The final tableau, which showed nine young women appearing under calcium rays and representing the nine symphonies of Beethoven, was also effective, as indeed were the settings of the entire work.

"THE SPENDTHRIFT"

PORTER EMERSON BROWNE seems to have worked overtime in cudgeling his brain for epigrams to put into his latest play, "The Spendthrift," now at the Hudson Theatre. But we can overlook this foible because he has written to some purpose, and entertained us in the operation. Mr. Browne's second public effort is not remarkable for evidences of literary skill, and is too "talky," yet the public has endorsed it because the story rings true. Perhaps the producers and the author will unite in ridding "The Spendthrift" of some of its weaknesses, and if they succeed they will have a valuable property.

May de Sousa, prima donna in "A Skylark"

As in "A Fool There Was," where one objectionable word was used over and over again, Mr. Browne, in his latest play, has erred in overemphasis. It is a delicate subject which is under discussion, and a little care in reconstructing its treatment is needed to make it one of the most effective portions of the play. The principle at issue is the duty a wife owes her husband, herself and community in broadening her life through the cares of motherhood. As "Aunt" *Gretchen Jans*—with one foot in the grave and the other in Wall Street—expressed it, "no wife is a true woman until she knows what it is to be a mother," and, judging from the way her declaration was received by a matinee audience composed almost wholly of the feminine sex, the dissenters were few.

Primarily, "The Spendthrift" shows the havoc which can be wrought by a selfish, vain and silly woman who is willing to spend more than her husband can earn in gratifying her desire for worldly ease. *Frances Ward* fairly represents the type so plentiful in New York City, whose chief longing is for the things money will buy, and whose obsessing fear is the loss of "friends" certain to vanish as the purse becomes empty. And though she began badly and progressed to a stage even worse, she recovered in time to prove that hardship often helps the weak to find themselves.

Richard Ward was a successful operator in the Street, but after twenty years of hard work he suddenly awoke to the fact that his wife had coaxed, pleaded and pouted him out of his business and his home. At forty-four he found himself listening to the knock of bankruptcy at his town-house door, and with the eleventh hour striking he began groping for firm financial foundation. Kindly—with utmost gentleness—he told his pretty wife of their dilemma, and that they must retrench by giving up their home, reducing the number of servants and cutting off one of the motors.

But *Frances* either could not, or would not, understand. She wanted the talk about the "nasty business" put off until the morning, and patting the troubled *Ward* on the back urged him to go to bed and get a good night's sleep. Imagine a man in such a position, and in immediate need of twenty thousand dollars, resting soundly. *Frances* was nothing if not imaginative, and *Richard*, weak where he loved, waited for a week trying to secure extensions of credit. And meanwhile *Monty Ward*, returned from a trip abroad, and in the flush of his exuberant youth proposed to *Frances'* sister with one breath, and in the next informed his brother that he must help him make the money on which to marry.

Monty got his position—at fifteen dollars a week—but when the inevitable came he lost it, and at this juncture a pretty situation arose in which the theory that blood will tell was exploded. *Richard* offered *Monty* the chance of a position with a mining company which would take him to the western wilds and advised him to accept it, but naturally, with the effects of his rearing behind him, *Monty* promptly and indignantly refused. How could *Dick* ask him to leave *Clarice* with his rivals in New York while he went to a God-forsaken country?

"No country is God-forsaken, except where man forsakes his God," thundered *Ward*, bringing his clenched fist down on the table before him, and the younger brother gasped in surprise as he realized the uttered truth. So *Monty* was convinced, but even admitting the possibility of supporting a wife on one hundred dollars a month, there was *Clare* to be consulted. Surely she would not be willing to bury herself out west, and for a time it looked as though she would not. In the end she rose to the situation like the fine young woman she proved to be, and together the youngsters started on their journey.

The big scene comes in the act following (the third), after *Frances* has come in from a dinner party with the exact sum her husband needs to clear his indebtedness and save his business. She has lied to him in explaining how she secured the money, and, hours later, when she is in her bed, *Ward* enters her room. There the truth comes out. The twenty one thousand dollar bills have been "loaned" *Frances* by *Suffern Thorne*, and *Ward* stands over the shivering woman while, by telephone, she weakly summons the man to her rooms. It is an effective scene, with the two men facing each other and the woman sheltering herself in the draperies of her bed in the background, and it ends by *Ward* firing one

shot from his pistol into the floor, leaving the two together and striding out of the room.

To do the wife justice, however, it must be said that she has been weak, and lacking in intelligence, rather than sinful. Five months later she is found by the distracted *Ward's* attorney, *Philip Cartwright*, in an attic room where she has supported herself during the first ordeal in her life, and here there is a reunion, which includes the return to civilization of *Monty* and his economically-inclined wife, not to mention *"Aunt" Gretchen*, who admits that she does not mean all the hard things she says.

There is much wholesome truth in "The Spendthrift," and there are a few who may profit by attending its performance. The characters are well drawn, because they are essentially human, and a thoroughly competent company manages to get the most possible from the lines and situations. Edmund Breese scored a genuine success—after the middle of the second act—in the rôle of *Richard Ward*, and Thais Magrane, a leading woman new to this city, and pretty to look upon, made *Frances Ward* a character of pulsating interest. *Gretchen Jans*, who persisted in scolding her nieces for their extravagance, but whose underlying love for them was visible in everything she did, was capitally portrayed by Mattie Ferguson, as was the *Monty Ward* of Jack Devereaux. T. Daniel Frawley got the full value out of the rôle of *Philip Cartwright, Ward's* attorney and his best friend, while the small part of *Suffern Thorne* was admirably played by Robert Cain. "The Spendthrift" may not be a great play, but it has good red blood and interests in teaching a practical lesson in domestic economics.

"LULU'S HUSBANDS"

"LULU'S Husbands," another French farce revamped for New York use, made its first appearance here at the Maxine Elliott Theatre a few evenings ago with a flourish scarcely justified by the results. Thompson Buchanan's adaptation evidently aims at the target hit by "The Blue Mouse," but Mr. Buchanan is not as skilled in this particular line as was the late Clyde Fitch. There is a great deal of scurrying of all the principals for three acts in which the main events are frequent arrests for too rapid motor riding, many cases of mistaken identity and the customary mix-ups habitual with farces. As for *Lulu's* husbands—she hasn't any.

If Mabel Barrison chose to exercise the necessary amount of dramatic intelligence, exchange a squeaky and tiresome tone quality for one more pleasing and discard some of the vulgarisms she is so free to exploit, *Lulu Rogers* might prove a more endurable person. Until the arrival on the scene of Harry Conor everything lags, but, fortunately for the farce, he is not often absent from the action after once he makes his appearance.

A desire for newspaper notoriety causes *Lulu's* press agent to answer an advertisement for a wife, for, be it known, *Miss Rogers* is a vaudeville performer excelling in the dance of Salome. Loath to part with her own photograph, the actress sends to the anxious masculine advertiser one of her dearest friend, *Mrs. Marguerite Morrison*, and arranges for the marriage ceremony to be performed at Clove Blossom Inn. Of course the press agent's plan is to have the dancer "faint" at the proper time and be unable to proceed, but the "wrong" photograph disturbs the plans, for shortly after the arrival of the prospective bridegroom *Mrs. Morrison* and her "platonic friend," *Alfred Schwartz*, with whom she is eloping, reach the inn and she is recognized and claimed by the waiting *Algernon Brown*.

The subsequent happenings concern the unlooked-for arrival of *Dr. Herbert Morrison* (Harry Conor) in search of his truant wife, who has already repented; the escape of *Mrs. Morrison* with *Schwartz*, after she has concealed her identity with a veil and gone through with the ceremony as the sole means of keeping her presence there a secret from her husband; another sudden leave on the part of *Lulu* and *Dr. Morrison*, with the frantic *Brown* in pursuit, and an indescribable tangle in the Morrison home, which ends amicably, as such things in all farces must, but which leaves the beholder in a state of bewilderment. Louise Closser Hale overdid the part of *Mrs. Billings*, mistress of Clove Blossom Inn, and Fanchon Campbell was only moderately successful in the rôle of *Mrs. Morrison*. Among the others appearing were Robert Dempster, Edward and Riley Chamberlain.

Women of the Barnum and Bailey Circus taken in the green room at Madison Square Garden

"Working out" before entering the ring. Louise Stickney with the Barnum and Bailey Circus

"THE THREE DAUGHTERS OF MONSIEUR DUPONT"

IN "The Three Daughters of Monsieur Dupont" Eugene Brieux undoubtedly was sincere in making a plea for the greater freedom of woman in choosing a husband, but the coarseness of his dramatic detail is likely to repel rather than to attract American audiences. The excellent adaptation made by Laurence Irving, and recently presented at the Comedy Theare by a strong company of players headed by this Englishman, shows three women for whom no self-respecting person would care to stand sponsor—a fact which prevents anyone frankly honest from viewing the play with unqualified favor.

Marriages of convenience, of the sort indulged in by *Julie Dupont* and *Antonin Mairaut*, are not pleasant to contemplate, especially when the barter and sale of the unfortunate young woman is engineered by an unscrupulous father to further his own selfish ends. There may be some excuse, if not a good reason, for introducing such a play as this to French playgoers, but in this country we would be better off without such stuff. Probably the success attending the first performances of "The Incubus"—afterwards rechristened "The Affinity" during the subsequent presentations in this city earlier in the year—prompted Mr. Irving to supply another sample of this French dramatist's handiwork, but similar selection should be advised against in the future.

The turmoil begins when it is discovered that there has been cheating by both sides responsible for the marriage. The *Duponts* believe that a legacy expected to befall the son-in-law from an uncle will swell the family exchequer, while the *Mairauts* have over-calculated *Julie's* dowry, and this state of duplicity figures as added fuel to the flames of fury of the couple when each discovers the attitude of the other. It is an undeniably gripping scene in which the wife rises in righteous protestation when she learns that she is denied an anticipated consolation—a child. Mistress to the man she has married she will not be, and she makes her position plain. *Antonin* on the other hand has his side to defend, and between them these characters leave little to the imagination before matters close.

As for the other two Dupont daughters they figure principally as portions of humanity used by the dramatist for purposes of comparison. *Caroline*, the antiquated old maid, and *Angele*, who has fallen to the limits of degradation, are both failures to almost the same extent as *Julie*. Indeed the plight of this feminine trio, due to a martinet of a father, is pitiable, in spite of the brutality of the situation. The whole is an unpleasant dramatic morsel, regardless of the excellence of the play's construction and the clever use to which the foibles of *Monsier Dupont* have been put.

Mr. Irving, in this rôle, was successful, as were the other leading members of his organization, of whom Mabel Hackney, in the rôle of *Julie*; Charles Millward, as *Antonin*; Dorothy Dorr, in the character of *Angele*; Emily Wakeman, as the old maid; Jeffreys Lewis, as *Madame Mairaut*, and Isabel Waldron, in the part of *Madame Dupont*, were the shining lights.

"A SKYLARK"

THERE is small attempt at definite plot in "A Skylark," now at the New York Theatre, but those who have seen it do not mind, for it is one of the musical-comedy sort which proceeds merrily without. It is neither particularly good, nor yet so very bad. Frank G. Dossert has composed some tinkly tunes for its use, which are of average worth; William Harris, Jr., the book and lyrics, which fit moderately into the scheme of things, and the members of the company are doing their best in the midst of two effective settings provided by the management.

Starting gaily on the good ship Pegasus, a party of tourists suddenly finds itself in the grip of the god Neptune himself, and to provide entertainment of an unusual sort he takes them to Olympus, where they meet the famous characters of mythology. Both scenes are handsome, and worth seeing, and in each there is enough to entertain those in search of relaxation and a smile. John Slavin, as *John Smith*, of Bangor, Maine, on his first trip away from home, is unobtrusively comical, as is Eddie Garvie, in quite another way, as *Casey*, the tourist guide. Besides there are May de Sousa, who has not yet learned to sing in tune; Gertrude Vanderbilt, Anna Boyd, Grace King, Clarine Vance, Hazel Cox, Frank Belcher, Robert Pitkin and John Dunsmure.

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THE YOUNGER GENERATION

Commencement Gowns in Dainty All-White Effects—Dancing Frocks for Summer Wear

THIS is the season when graduating exercises are the order of the day, and the agitating question of how to gown the charming candidates appropriately upon the great occasion must be definitely settled. Formerly, the commencement gown was entirely conventional in its requirements and sometimes a whole class would adopt the same style of costume, like a uniform, following the example of bridesmaids. Little by little, however, the strictness of these several requirements has been altered, although in general tradition they remain the same; it is best of white, and it must unite both elements of girlishness and grace, skilfully blended in a diaphanous material. So much we know; but we also know that simplicity and individuality must not be forgotten. Like the gown of a débutante, it is seldom made of anything other than white, unless white be unbecoming, although the widest latitude in the choice of material is allowable, and any sort may be chosen, ranging widely through the sheerest of lingerie effects in Persian lawn, marquisette, point d'esprit or India linon. Lace princesses are altogether too elaborate and mature, although lace trimmings and openwork embroidery are used this season without stint. All kinds of laces are chosen, the preference being for Valenciennes—in the all-over, insertion and edging—Cluny and Cluny blend, and the embroidered net laces; the latter being the extreme novelty.

Charming commencement frock, with tunic draped over Valenciennes lace ruffles

EMBROIDERED BOBBINETTE FROCK

One of the loveliest models for a frock of this kind was made of the finest white bobbinette with a hemstitched border on both skirt and tunic, the whole ground being covered with a rambling design of broderie Anglaise that included many inserted bits of baby Irish lace—the work being so firmly and beautifully done that there was not a rough edge, or the inclination to pull, visible anywhere. On these dresses, the adjustment of the sash is a matter of delicate art, for the sash is now quite a distinct feature from the belt, which ends, usually, with a shirred rosette at the back. The sash, in this instance, was draped around the deep and narrow flounce in such a way that the pattern of the moiré ribbon was shown prettily through the soft veiling of the overhanging tunic. The waist was made with the round Dutch shaping to the neck, and the soft shoulder drapery gave the effect of another sleeve.

SUMMER DANCING FROCK

It is a very easy matter to add color to these little gowns after a first wearing, and utilize them for dancing frocks throughout the summer, for many of them are made in the round length; adding lovely Dresden or Persian ribbons, or those of plain Liberty or moiré. A dainty bit of finery that is a concession to the skimpy styles, but is wide enough to dance in, is shown in one of the sketches. It is made of white silk marquisette over a taffetas foundation. One-piece in its quaint fashioning, it is draped from the belt with a long tunic that parts in the middle-front over three overlapping scant Valenciennes ruffles, and is caught up on each side with a rosette of white or a color, according to the use designed, whether for commencement or for other dressy summer occasions. The drapery follows the same curving in the back, and the soft ceinture of white, or a color, shows two rosettes, one at the middle-back, and the other at the left, in front. The pointed yoke to this full bodice is cut out in a square décolletage, and the novel loop sleeve is made of matching all-over lace.

Of voile de soie with a simple trimming of chiffon roses set on a band of lace

Lace, embroidered in a rose design, was effectively used on this quaint model

PRETTY EMPIRE EFFECT

In arranging the summer wardrobe for a young girl in her teens, the quaint styles will be given distinct precedence this year. One model that was rich in suggestion struck me as being peculiarly appropriate for wearing at the summer-resort dances. It was made, very sim-

(*Continued on page 44.*)

PNEU FORM

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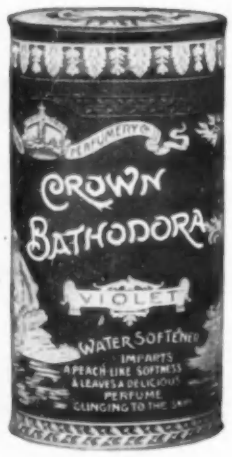

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The Younger Generation

(*Continued from page 42.*)

ply, of old-rose voile de soie over pale dull blue Liberty, which gave it a shifting change of color that was unquestionably bewitching. The rounded guimpe was joined to the short, full bodice and straight elbow sleeve by a band of silver-run lace in dull blue, whereon were set flat roses made of pink chiffon, in a circle meeting in the back; a large bunch of the same roses being placed at the left side of the corsage at the self-colored girdle, which was so wide that it gave the skirt a distinctly Empire effect. There was no tunic, but the straight, narrow skirt was trimmed below the knee with two puffs of the self material, set on with a cord at each side. (See illustration).

CHARACTERISTICALLY GIRLISH

A delightful little gown of white chiffoncloth had a novel trimming that seemed to me as being characteristically girlish. It appeared on the three-inch bertha, and also on the deep tuck that encircled the skirt at the knee and gave the effect of a tunic. This consisted of small pink button roses that were set at top and bottom in a zigzag fashion, and joined by very narrow shaded green ribbon that was knotted into inch-long loops every here and there. The whole effect was fairylike, and as new as it was dainty.

USE OF EMBROIDERED LACE

Another of the narrow-skirted quaint styles illustrated was made of white crêpe de chine in the semi-princess fashion. The bertha was of net lace, heavily embroidered in a design of roses, and a net tucker finished the round neck. Narrower lace to match formed the border to the transparent net sleeves, and also the heading to the topmost one of three overlapping accordion-plaited flounces, which trimmed the bottom of the skirt. A chic detail was the long loops and ends of velvet ribbon set on the left side of the belt, and held by a quaint old-timey rosette, composed of tiny pink roses and velvet loops.

USEFUL HATS

The bell-crowned straw hats, trimmed with bunches of fruit or flowers, or in rosettes of ribbon or silk, are more worn by girls of all ages than anything else, and those made of "bird's-nest" straw are particularly good. I saw a burnt-straw one trimmed in a soft Persian scarf, the other day, and the little miss who wore it had a tan-colored scalloped collar to her black-and-white shepherd's plaid box-coat, and also tan-colored stockings and ankle-ties. She looked very smart.

WILLOW FURNITURE AND NEW CRETONNES

THE upper left illustration on page 34 shows a useful tea cart of wicker with metal wheels and removable glass tray top. The comfortable wicker chair with a broad seat and tall back has a pocket at the right side in which books and magazines may be kept. The small table is for magazines, books, cards, etc., and the round table is quite large and could seat six or eight people for tea or luncheon on the veranda. The couch chair shown looks ideally comfortable; it is quite long, very low, and holds an upholstered cushion. The curtains are in excellent taste for a summer cottage. The inner pair are of white crossbar muslin, edged with lace, and the outer ones are of white cretonne with a floral border of clusters of pink roses with green leaves, all joined together by stripes of pale blue. The rug is known as a "poster" rug—having a picture border showing a country scene in Holland. The upper cretonne on the left hand side is a French design. The background is ivory white, and the design is in pastel shades of pink and blue. The lower left cretonne is an Italian block print with a tan background, and design in soft shades of old blue, old rose and brown. The upper cretonne on the right side is of Italian Renaissance design in soft shades of brown. The last is an English design in blue, red, brown and green on a cream-colored background.

What She Wears

(*Continued from page 18.*)

full flounce of the black net, decorated with long Vandycks of the Venise lace, their points reaching as high as the Breton crossbands. The close underskirt of the green was covered from the knee down by a slightly full flounce of the black net, decorated with a band of écru Venise around the bottom, whence started the tall Vandycks of the same lace that reached almost to the top. This flounce was overhung by the tunic, which exactly corresponded in every respect, except that it was finished with the ornamental ball fringe. It was a very skimp tunic and flounce, scarcely wide enough to step in. The eccentric touch shown by the color contrast of an apricot messaline sash was extremely good. It surrounded the princess drop skirt above the flounce, and fell low over it with an air of delightful negligence. The ceinture was made of the same, and a shirred rosette decorated the corsage.

This same idea has been strikingly developed in all-white net over white foulard with red polka dots, having the Vandycks and bands of toile de Jouy in which red predominated, and substituting white soutachée bands for the black lace. The ceinture, rosette, and sash were of brilliant Chantecler red, exactly matching the red of the toile de Jouy trimming, and the ball fringe was of white.

SQUARE-TRAINED RECEPTION FROCK

It is evident that weight is a matter of importance in the newest trimmings, because they are intended specifically to hold down the draperies and diaphanous bodice garnitures. In many cases, there are heavily embossed wood motifs—covered with passementerie or crochet—that stand out in repoussé style; and also, the fringes of jet, and tape, and gold beads are by no means light in weight. I was thinking of this while studying the construction of a bewitching costume shown in one of the sketches, worn at a picture view the other evening—the opening of a new gallery. In color, it proved to be just what the wearer needed to supplement her brunette type, for she was herself a sufficient exponent of brilliancy to carry off the neutral tinting of her toilette, by contrast. The foundation was of mauve Liberty satin, cut en princesse with a curved decolletage, and the train was in the square effect that some women of eccentric taste have been affecting, the points slightly rounded, the hem re-enforced by a padding and weights to make it retain its form and swing properly, for unless this precaution be taken, these narrow skirts, when long, have a disagreeable habit of doubling up underneath the wearer's feet. The point "de résistance" was the girdle of faded petunia color, which was rounded at the bottom, draped up softly, and ended in a point at the top. This ceinture, by the way, served the double purpose of forming a harmonizing medium to the garniture of the bodice, and the scarf-like draperies of the skirt. These scarfs of gray chiffon were shirred to form a tunic at the upper part, and then separated for half their length, with selvage edges showing, to be shirred individually at the bottom, and each drawn into heavy bands of embroidery ornamented with gray wooden beads—a very distinguished and novel style of decoration. These ornamental scarf-ends were further embellished with gray tape fringe. The collarless guimpe of white crystal-studded net over flesh-colored chiffon was finished with an edging of crystal beads.

The gray chiffon was overlaid on the mauve satin foundation of bodice and sleeves—the undersleeve corresponding to the guimpe—and finished at the margin of the guimpe with a narrow silver entre-deux the same that was utilized on the straight elbow sleeves of gray chiffon. Long bands of the wooden-bead embroidery were set over the shoulders in the manner of bretelles and sustained by Van Dyck points of silver lace, and again where this trimming was united to the girdle, both back and front. This was a detail that gave a touch of distinction to the delightful creation and harmonized the various features. The large all-black hat of malines had a facing of silver applique lace set underneath the brim, and the scarf of mauve and gray changeable voile de soie with a wide moire border in mauve, was thrown carelessly around her shoulders.

SUCCESSFUL COLOR COMBINING

I saw a similar development that was possibly copied from the same Paris model, although the materials and colors were absolutely distinctive: The foundation was in faded rose, the draperies and bodice in figured net representing green fern leaves on a white ground—an exquisite fairy-like fabric that was more like a gossamer from a dream or spun by spiders than really woven in looms—and the guimpe was of gold-run d'Alencon, as were also the undersleeves. Jet on heavy Venise lace was used instead of the wooden bead decoration and the fringe was jet. The girdle was in violet and old-rose changeable satin.

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50 styles, to suit every figure. Sizes 32 to 48 bust. $1 up, in white or black. Fine Batiste, Nainsook, etc., beautifully trimmed with lace, embroidery and ribbon

Ask for the "DEBEVOISE" and take no other.

At all good stores. Be sure our label, "DEBEVOISE BRASSIERE" (pronounced "debb-e-voice brassy-air") is on every garment you buy. It guarantees you will be satisfied or have your money refunded. Decline substitutes. If your dealer will not supply you, we will.

Our illustrated booklet, "The Figure Beautiful," will be sent to you free on receipt of your dealer's name

CHAS. R. DE BEVOISE CO. 33-F Union Square NEW YORK CITY

YOUR nervous system is your SLAVE or your MASTER. Nature intended it to be your servant — to do YOUR bidding—to be subservient to your will—but the strenuousness of the present day rush for power and leadership often brings forth a rebellion and your nerves become your MASTER —refuse to follow the dictates of your will.

Insomnia, sleeplessness, indigestion, continual fatigue, lack of energy, are all indications of nerve insubordination—the danger signals of more serious conditions to come. You need a tonic —you need that wonderful brain and body revitalizer

Sanatogen
THE FOOD-TONIC

It combines just two properties your brain and body are calling upon Nature to supply—Albumen and Sodium-Glycero Phosphate, and in the form of a fine white powder, easily dissolved in water or any other beverage.

Sanatogen is eagerly assimilated by the hungry tissues—it up-builds, revitalizes. It does not lash the jaded nerves to extra effort, but gives them just the properties they need for re-creation. It is enthusiastically endorsed by thousands of physicians, noted clergymen, authors, editors, actors, statesmen, etc., as *the* logical food tonic.

Write for Dr. C. W. Saleeby's Book "The Will To Do"

The writings of this famous physician-writer are always interesting, and in this book he has put forth some new ideas about your every-day life that will surprise you. Besides giving the relation of your nervous system to general health, he lays down some new rules of hygiene.
Write for a copy *today*.

Get Sanatogen from your Druggist— If not obtainable from him write

THE BAUER CHEMICAL CO.
51 East 17th Street, New York

SEEN IN THE SHOPS

(Continued from page 36)

steel point that goes in on a slant. Attached to this there is a brass finished hook. Where there is no picture moulding they are indispensable, and they are an adequate support for the even heavy pictures, doing away with the unsightly picture wire. To take them out is very easy and only a small hole is left that is almost invisible. There are thousands of uses for this hanger, and it is appreciated as the best thing of its kind in the market. Price 10 cents for a box of half a dozen. It is guaranteed to hold 20 pounds in wood or plaster walls.

No. 6—Of blue chambray braided in white soutache, with crochet buttons

CUT GLASS

Good glass is always much appreciated as its simplicity has a distinction that silver often lacks, and for flowers and fruit its clear, transparent lustre is the best offset in the world. Salads and fruit are specially tempting served in glass, and every woman who entertains appreciates its decorative quality. Especially to be commended is a particular make, which is beautiful in either plain or cut models; a specialty being made of the monogrammed table service, which has an elegance of its own. The brilliancy and other superior qualities of this glass are appreciated by those who know, and it is in demand at all the best dealers. Sets of glass of this make cost according to decoration and design. Single pieces in ordinary glass range from $5 upwards and in rock crystal from $10 up.

DECORATIVE PENS—PHOTOGRAPH FRAMES

A pretty article for use in country houses is being sold by one stationer, namely, a long pen made of a broad quill in any color to match the room; rich red for the study desk, delicate blue and pink for the guest room writing-table, as well as all the deeper shades. The bottom of this old-fashioned holder is arranged so that a modern pen may be slipped into it. Price 60 cents. To accompany these pens, for use as a pen-wiper and paper-weight combined, is a crystal bowl filled to the brim with shot. Our grandfathers wiped their pens by thrusting them into the shot—an excellent method which may well be adopted to-day. One of these bowls which cost $1 or $2, according to the size, if placed on a desk with a quill pen stuck into it, will give an attractive touch of color to any room.

At this season when so many of our friends are leaving for the other side, it is of interest to know of an appropriate present to give them in farewell. Charming little photograph-frames come in a smooth kangaroo leather. Shutting with a snap in locket effect, they may be carried about in one's pocket or bag without any fear of breaking the glass inside. They may be had in soft gray, tan or brown, costing from $2 up to $6, depending on the style chosen. Some are round like a watch, others oval, while the glass in all is surrounded by a narrow gilt rim. Still smaller ones, designed for a miniature photograph, are in red and green leather. Price $1.25.

THIS YEAR'S HOSE

In purchasing silk stockings each year, new styles may always be found that were not in last season's stock, and a novelty, if it be in good taste, is certainly preferable to the stockings more generally worn. Several attractive styles have just appeared, one being in black silk with five white clocks extending up the ankle (graduated in size, the longest being in the extreme front over the instep). The clock line is composed merely of a fine thread, thus giving to the ankle a becoming effect of slenderness.

Another stocking will be found to give the same long lines, in this case however by means of a narrow lace work, reaching the full length of the leg. These open stripes, arranged about a half inch apart, are very fine, and between them another stripe effect is given by a diagonal weave, about a quarter of an inch in width. Imagine what a pretty effect these lines would make on the leg, first a plain silk one, then the uneven weave, and finally the lacey line of openwork. Both of these stockings are $3 a pair, and this is very reasonable, considering the good quality of the silk. The latter style comes in black, white and a good tone of brown.

NEW PERFUME

A deliciously sweet perfume with the seductive name of "Lune de Miel"—moon of honey—has just been brought out by a well-known perfume company. Its odor faintly suggests orange blossoms, and is alluringly fragrant and lasting, but not in the least heavy. It is put up in the attractive bottle shown in the photograph on page 36, and is enclosed in an oblong box of gold paper which is lined with ivory satin. The price is $2 for a two-ounce bottle.

No. 5—Smart gray linen costume having the collar inset with black satin

IN THE WESTERN SHOPS

[This department is conducted for the convenience of those who live far from the Eastern cities. For addresses, as to where the articles mentioned are purchasable, apply to Vogue's Western office, 628 Marquette Building, Chicago. A stamped and addressed envelope should accompany each inquiry.]

THE decorative possibilities of bamboo furniture for the summer porch are charmingly demonstrated in a small shop, which contains nothing but articles from "over seas." Here are many articles from many lands—baskets of all sizes and shapes, from Honolulu, Teneriffe and South Africa. Chairs from Madeira and Mexico, quaint tables

(Continued on page 48.)

Sale of Ladies' Lingerie Waists

SIZES 34 TO 44

Spring and Summer Catalog now ready — Mailed Free on Application

126—Ladies' Lingerie Waists Elaborately trimmed with Val. insertions and medallions, Sleeves and Back trimmed... **2.95**

127—Ladies' Lingerie Waists—Trimmed with imitation heavy Irish Yoke and Val. insertions—Sleeve and back trimmed with Val. lace..... **2.00**

128—Ladies' Fine Sheer Lingerie Waists — Hand Embroidered front—Yoke of Fine Val. insertions — Sleeves and back clusters of Fine tucking..... **2.95**

129—Lingerie Waists — attractive new Model with insertions of linen cluny and Val. Lace Panels of fine Embroidery—Back and Sleeves elaborately trimmed with lace and cluster tucking.. **3.95**

130—Ladies' Lingerie Waists—Fine Val. insertions and Medallions of lace — Sleeves and back trimmed with lace and tucking **2.00**

131—Ladies' Lingerie Waists—Very Effective Model, lace and medallion Squares and insertions —back and front trimmed.... **2.00**

132—Ladies' "All Over" Embroidered Lingerie Waists—new side ruffle of sheer lawn, edging of Val. lace..... **5.00**

We refund money, and pay return charges, on goods not satisfactory

NEW YORK
34th Street, West

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Fulton and Bridge Sts.

OPPENHEIM, COLLINS & CO

34th Street—West

PHILADELPHIA
Chestnut and 12th Sts.

BUFFALO
Main and Huron Sts.

An Acceptable Gift *for a* Traveler

Send to your friends who are going abroad, a Dean's Bon Voyage Box, and your thoughtfulness will be more than appreciated. It is an uncommon gift. Handsome metal box, with lock, filled with Dean's celebrated Cakes, selected because of their never failing appeal to the appetite. Will keep fresh.

Delivered to all steamships sailing from New York, Philadelphia and Boston. With your remittance, simply send passenger's name with name of steamship, place and date of sailing and Box will be placed in stateroom with your card attached.

Prices $6, $7, $12, $15, $20 and $25 each.

Illustrated price-list sent promptly on request.

Dean's

628 Fifth Avenue, New York

Established 71 years

WILLOWCRAFT

is unequalled for its style, workmanship and durability

It is a wise policy when buying willow furniture to select *durable* goods which will last for many years.

We make a very attractive line of willow chairs, rockers, tables, divans, swings, desks, etc. You can secure from us furniture for either the summer cottage or winter home. We can give you any color-scheme you wish or make any special designs to order.

Write direct to our factory for catalog and prices of over 150 designs

THE WILLOWCRAFT SHOPS

Box G. North Cambridge, Mass.

In the Western Shops.

(Continued from page 46.)

from China, Japan and the Philippines, and odd embroideries from all corners of the globe.

One is apt to regard furniture of this kind with suspicion as to its reliability, and it is surprising to find that apart from the question of comfort which has been fully considered, its most noteworthy feature is its excellent finish. Each piece has been strongly made with evey corner carefully turned so that there are no sharp edges or nails to tear one's clothes. It is very light and the distinctiveness and originality of the designs make them a welcome addition to the wicker furniture which we have always had with us.

Illustration number one shows two chairs, the first of which is Chinese. The framework is made of whole pieces of raw bamboo and the seats and centre back of narrow slats of split bamboo inlaid. Price $7.50. This chair in a smaller size (made originally for a Chinese woman) is $5. The other chair is from Central America, and is also of native construction. The framework is of split bamboo put together in crude, but strong fashion; the seat and back is covered with pigskin, sewn on by hand with a leather thong. Price $10.

Folding tea-table with tray of woven bamboo

The three baskets illustrated are South African, and their soft, warm coloring of mahogany brown seems to strike a happy note in porch decoration. For palms and large ferns they are particularly well suited as they are splendidly strong, being of bamboo closely woven, in some places twenty pieces of split bamboo being hand-bound to give added strength. The designs are simple, and the only decoration, strands of dried wisteria twisted about the handles. The flat one is intended for fruit and comes in three sizes. Prices, respectively, $2.50, $3 and $4. The pointed basket is meant to swing from the ceiling and it is fitted for this purpose with three chains of wrought iron cleverly hidden with ropes of wisteria. It measures 21 inches across the top. This costs $12. The third basket, shaped like a jar, can be used for a variety of purposes and it is fitted, if necessary, for cut flowers with a lining of tin. Price $15.

Corean lanterns of bronze in an open work design make charming porch lamps. They come in the natural bronze at $8, and in green bronze at $9. If a very soft light is desired, the lantern is lined with Japanese grass cloth.

The original of illustration No. 3 is an ideal tea table for the summer cottage. The top is a tray of woven bamboo with a deep rim, which is pegged on instead of being fixed with nails. This top fits into a frame of wood with cross legs, which, when not in use, folds up, so that it is an easy matter to move the table around or tuck it away when not required. It is made in natural bamboo, as well as in the dark brown color. Price $7.

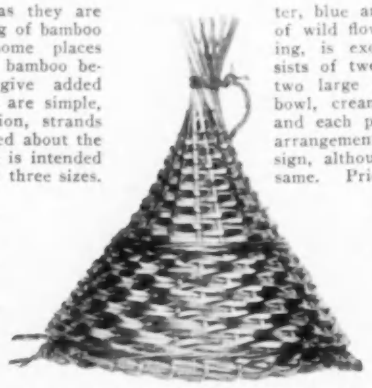
Chinese towels with a design of storks and iris in deep blue on a white ground make delightful tray cloths for the out-of-door tea table. They are about a yard long and have hem-stitched ends. Price 50c. An afternoon tea set of Satsuma is in the natural cream white color. The surface, which has a fine glaze, is covered with minute crackles, the absence of any other decoration making it unusually attractive. The set of six cups and saucers and tea pot is marked $7.50.

A shop that makes a specialty of quaint old china is showing some beautiful tea sets in English ware. One set in Worcester, blue and gold, with a design of wild flowers in Dresden coloring, is exquisite. The set consists of twelve cups and saucers, two large plates, tea pot, sugar bowl, cream jug and slop bowl, and each piece shows a different arrangement of flowers in the design, although the coloring is the same. Price $85. In Staffordshire there are two sets; one in Marsden blue and gold and the other sea green and gold. The decoration is white medallions edged with gold on which are painted pink roses. These sets are the usual tea service, twelve cups and saucers and twelve small plates.

Dried wisteria is twisted about the handles of this basket

Chinese chair of bamboo and one from Central America with seat of pigskin

South African fruit basket of closely woven bamboo



Oddly shaped basket with three chains of wrought iron

Forsythe

The Largest Waist House in the World

Forsythe Catalogue of Summer Fashions now ready.

Mailed free on request.

"The Forsythe" College Sweater

Price $5.00

In White, Gray, Tan, Navy and all Colors

The correct Sweater for all outdoor sports, steamer traveling, etc.

John Forsythe
Broadway and 18th Street
NEW YORK CITY

Binner

THE FAMOUS CORSET

ACKNOWLEDGED FOREMOST BY THE FASHION CRITICS AT HOME AND ABROAD.

EXCLUSIVE MODELS WHICH RECORD VERITABLE TRIUMPHS IN THE ART OF CORSET MAKING

CUSTOM MADE, INDIVIDUALLY. UNDER MME. BINNER'S PERSONAL SUPERVISION, ONLY AT

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Telephone, 559 Murray Hill

A Boon to Slender Women

VIAU'S
French Corsets

embody the latest and best ideas in corset fashions, supported by the long experience and established reputation of Prof. Viau, the recognized expert in *Fit, Style, Workmanship* and *Finish*, as well as the Creator of exclusive designs.

Viau Corsets are made with high or low bust or with long or short hips. For slender figures, *Viau's special patented spring bust corset* has no equal. The patented spring eliminates the use of any padding.

Perfect fit guaranteed.

Send for circular and price list.

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Round Hats
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Toques

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Brooklyn

Miro-Dena Mentonniere
(CHIN SUPPORTER)

A marvelous, patented French invention—the only device in the world which will positively prevent or overcome the double chin, the drooping mouth, the lines about the nose and mouth or the wilted throat. It prevents abnormal tissue formation, rests and supports the tired, weak and relaxed muscles—holds them in place while they contract and regain their natural strength and firmness, insuring a perfect contour.

The Miro-Dena Chin Supporter has no rubber to overheat and wilt the skin, to cut the hair or give way with the weight of flesh. It can be adjusted more and more firmly from time to time as the muscles contract—is durable, can be laundered easily and without damage, and is *the only device of the kind in the world which will hold firmly to the head and will not slip off when wearing.*

On sale at Toilet Articles Departments of the leading stores or, address

MIRO-DENA CO., Lock Box 432, Madison Square Station, New York City

Beauty *for* Every Woman
can be obtained by using
DENNEY'S
Cleansing Cream

One of nature's valued assistants in producing and maintaining a

Beautiful Complexion

It not only preserves the complexion but removes all facial blemishes suffered from sharp winds, sun, changes of climate, etc.

Imparts that delightful feeling of youthful energy so necessary to the full enjoyment of a strenuous life.

Tubes 25c; Jars 50c and 75c
All Dept. Stores or by mail prepaid.

Denney & Denney
15th & Walnut Sts., Philadelphia, Pa.

Strawberries and Shredded Wheat Biscuit

A Dainty, Delicious Delight for the Palate that is tired of heavy meats and soggy pastries.

Being made in biscuit form, it is easy to prepare a delicious, wholesome meal with **Shredded Wheat** and berries or other fruits. The porous shreds of the, biscuit take up the fruit acids neutralizing them and presenting them to the palate in all the richness of their natural flavor.

Heat the biscuit in an oven to restore crispness, then cover with strawberries or other berries, and serve with milk or cream, adding sugar to suit the taste. More nutritious and more wholesome than the soggy white flour dough of ordinary "short-cake."

If you think of Shredded Wheat Biscuit in "strawberry time," you should think of it every morning for breakfast in winter or summer.

Two Shredded Wheat Biscuits heated in the oven to restore crispness, and eaten with a little hot milk or cream and salted or sweetened to suit the taste, will supply all the energy needed for a half day's work. More helpful and nutritious in summer than heavy meats or soggy pastries.

ALL THE MEAT OF THE GOLDEN WHEAT

Shredded Wheat Company
NIAGARA FALLS, N. Y.

S O C I E T Y

DIED

Lorillard.—At her residence, at Tuxedo Park, on April 20, Emily Lorillard, daughter of Emily Taylor and the late Pierre Lorillard and wife of William Kent.

Olyphant.—On April 21, 1910, Caroline Wetmore, wife of Robert Olyphant and eldest daughter of the late Frantz B. and Cornelia R. Müller.

ENGAGED

Barnes-Childs.—Miss Madeline Winthrop Barnes, daughter of Mr. Winthrop Howard Barnes, of Pasadena, to Mr. Arthur Eliot Childs.

Caldwell-Dradsfield.—Miss Mary Foster Caldwell, daughter of Dr. Frank E. Caldwell, of Brooklyn, to Mr. Thomas Dradsfield, Jr., of Rochester.

Cavalieri-Chanler.—Miss Lina Cavalieri, of Italy, to Mr. Robert Winthrop Chanler.

Creagh-Martin.—Miss Marie Elise Creagh, daughter of Mr. Anthony Hawkins Creagh, to Mr. John Boyd Martin, both of Brooklyn.

Hume-Homer.—Miss Emma Norris Hume, daughter of Mrs. Frank Hume, of Washington, to Mr. Lynn Sedgwick Homer, of Clarksburg, W. Va.

Lamont-Robbins.—Miss Frances Cleveland Lamont, daughter of Mrs. Daniel S. Lamont, to Mr. Francis Le Baron Robbins, Jr., of Philadelphia.

Leech-Hughes. — Miss Katherine Olivia Leech, daughter of Mr. John Frederick Leech, of Washington, to Lieutenant Thruston Hughes, U. S. A.

McDonald-Finch.—Miss Esther McDonald, daughter of Mrs. R. Trevor McDonald, to Mr. Rufus Crane Finch, of Plainfield.

Naylor-Ream.—Miss Mary Gilliat Naylor, daughter of Mrs. George Naylor, to Mr. Louis Marshall Ream.

Rodewald-Livingston. — Miss Eleanor Hoffman Rodewald, daughter of Mr. William MacNeill Rodewald, to Mr. Gerald Moncrieffe Livingston, of St. Paul.

Townsend-Gerry.—Miss Mathilde Townsend, daughter of Mrs. Richard Townsend, of Washington, to Mr. Peter Goelet Gerry.

Washburn-Pelzer. — Miss Grace Ives Washburn, daughter of Mr. William Ives Washburn, to Mr. Henry Pelzer, of Jersey City.

Webster-Failing.—Miss Aveline Webster, daughter of Mr. Adelbert A. Webster, of Brooklyn, to Mr. Henry Robertson Failing, of Portland, Ore.

Wilmerding-Field.—Mrs. Isabel Wilmerding, widow of Gustav Wilmerding, to Mr. Oliver Cromwell Field, of London.

Wynn-Fleming. — Miss Cora Nutting Wynn, daughter of Mr. James Osgood Wynn, of Atlanta, to Mr. Malcolm Nassau Fleming, of Columbus, Ga.

WEDDINGS

Warner-Roosevelt.—May 14.—Mr. Langdon Warner and Miss Lorraine Roosevelt, daughter of Mrs. J. West Roosevelt, were married on Saturday, May 14, at Oyster Bay, L. I.

WEDDINGS TO COME

Bertron-Fahnestock. — June 1. — Miss Elizabeth Bertron, daughter of Mr. S. Reading Bertron, to Mr. Snowden Fahnestock, at the home of the bride.

Borland-Pell.—May 17.—Miss Madeline Borland, daughter of Mr. J. Nelson Borland, to Mr. Clarence C. Pell; Church of the Incarnation at 4 o'clock.

Brooks-Johnson.—May 17.—Miss Margaret C. C. Brooks, daughter of Mrs. E. C. Brooks, to Assistant Surgeon Lucius Warren Johnson, U. S. N., in St. Thomas' Episcopal Church, Washington.

Carter-Acheson.—June 20.—Miss Mildred Carter, daughter of Mr. John Ridgely Carter, to Viscount Acheson, in St. George's Church, Hanover Square, London.

Stevens-Bowen.—June 25.—Miss Elizabeth Winthrop Stevens, daughter of Mr. Ledyard Stevens, to Mr. John de Koven Bowen; St. Mark's Church.

INTIMATIONS

Adams.—Mr. and Mrs. Newton Adams have returned to Newport from Providence for the season.

Agassiz.—Mr. Max Agassiz, of Cambridge, has been the guest of Mr. Roland King at Newport.

Amsinck.—Mrs. Gustav Amsinck sailed for Europe May 4.

Auchincloss. — Mr. and Mrs. Hugh D. Auchincloss have been at Newport inspecting their villa.

Barney.—Mr. and Mrs. Arthur L. Barney have returned from Augusta, Ga., to their country place at Irvington.

Beeckman.—Mr. and Mrs. R. Livingston Beeckman will go to their leased place on Long Island, to remain until the season in Newport opens.

Belmont.—Mr. August Belmont, Jr., has joined Mrs. Belmont at Babylon, L. I.

Bloodgood.—Mr. and Mrs. William Bloodgood have been at Newport.

Bowdoin.—Mr. and Mrs. Temple Bowdoin have been at their country house at New Hamburg, N. Y., for a few days.

Brown.—Mr. and Mrs. William S. Brown have taken the Cadwalader villa, at Bellevue Avenue and Ledge Road, Newport.

Carter.—Mr. William E. Carter and Mr. and Mrs. H. Casimir de Rham have been at Newport inspecting their summer residences.

Cary.—Miss Kate Cary has returned from Paris and is now at her villa at Lenox.

Chapman. — Mr. Henry Chapman, of Philadelphia, has rented the Stevens cottage at Jamestown for the coming season.

Curtis.—Mrs. H. Holbrook Curtis and Miss Marjorie Curtis will start for Europe late in May.

Dana.—Mr. and Mrs. David T. Dana have gone to Lenox, Mass., and are at the Curtis Hotel.

Davenport.—Mrs. Ira Davenport, on her return from Europe, will go to her country house at Bath, N. Y.

De Forest.—Mr. and Mrs. Henry W. de Forest will spend the summer in California.

De Rham.—Mr. and Mrs. H. Casimir De Rham have returned to New York after inspecting their summer estate at Newport.

Ditson.—Mr. and Mrs. Charles H. Ditson have returned from the Virginia Hot Springs.

Dresser.—Mr. D. Le Roy Dresser has been stopping with his sister, Mrs. John Nicholas Brown.

Fabbri.—Messrs. Ernesto G. Fabbri and Alessandro Fabbri, who have been spending several months in Florida, have returned to New York.

Fearing.—Mr. Daniel B. Fearing has gone to Long Island on a fishing trip.

Osgood.—Mrs. William H. Osgood and her son, Mr. William Osgood, Jr., have been at Newport to inspect their villa.

Perry.—Mr. and Mrs. Marsden J. Perry will open their villa at Newport early next month.

Porter.—Miss Martha D. Porter has returned to New Haven, Conn., from a visit to Miss Annie B. Jennings.

Potter.—Miss Blanche Potter went to Eagle Park, her country house, at Ossining, N. Y., the first week in May.

Robb.—Mr. J. Hampden Robb has been visiting at Boston, Mass.

Roosevelt. — Mr. and Mrs. Frederick Roosevelt will go to Skaneateles, N. Y., early in June.

Safe.—Mr. and Mrs. T. Shaw Safe and their son have returned to Newport from Southern California, where they spent the winter.

Sands.—Mr. Austin L. Sands, Jr., and his fiancée, Miss Marianna Fullam, have come to New York to visit Mr. Sands' relatives.

Scott.—Mr. and Mrs. George S. Scott will go to their villa at Newport about the middle of May.

Sedgwick.—Mr. Robert Sedgwick, Jr., has been stopping with Dr. John J. Mason, who has opened his villa.

Speyer. — Mr. and Mrs. James Speyer have been at their country house at Scarborough, N. Y.

Thomas. — Mr. and Mrs. Leonard M. Thomas, Mr. and Mrs. Prescott Lawrence, Dr. and Mrs. John J. Mason and Miss Mary Appleton have arrived at Newport for the season.

Townsend.—Miss Viola Townsend, daughter of Mr. and Mrs. J. Allen Townsend, has returned to town from California.

Gould. — Mrs. George J. Gould gave a fancy dress party at Georgian Court, her country place, in Lakewood, May 2.

Griswold.—Mr. and Mrs. Le Grand C. Griswold went to their country house in Mount Kisco, N. Y., May 1.

The Smart Summer Girl Wears A Schmidt-Knit

Enjoys all the style and fit of a perfectly tailored coat—all the comfort of a light, warm, easily carried garment that won't get out of shape or wrinkle no matter what vicissitudes it encounters during a day's outing.

Schmidtknit Sweater Coats

are knit from the finest imported yarns, in exclusive designs, perfect in every detail. The Schmidtknit label is in every garment—your assurance of the finest finish and faultless fit. Your dealer sells them; if not, write to us.

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Tells you what makes the Schmidtknit style leaders in all kinds of knit goods. Send today.

The Standard Knitting Co.
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(11)

"Mum"

the easy way to take all the odor out of perspiration

Its effect lasts a whole day - from bath to bath.

Has no odor of its own. Does not check perspiration. Does not stain nor injure clothes.

25c at drug- and department-stores. If your dealer hasn't "Mum," send us his name and 25 cents, and we'll send it postpaid.

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If you have never used **Butcher's Boston Polish** on your floors, you do not know what it is to have a Perfectly Finished Floor. There are imitations, but none of equal excellence.

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When finishing your floors use **BUTCHER'S BOSTON POLISH** and be convinced of its merits.

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Griswold.—Mr. and Mrs. William E. S. Griswold are at Greenwich, Conn., for the summer.

Gurnee.—Miss Delia Gurnee, who is at Paris, plans to spend the summer at Bar Harbor.

Harriman.—Mr. and Mrs. J. Borden Harriman returned from Bermuda.

Havemeyer.—Mrs. H. O. Havemeyer will go to her country house at Islip, L. I., late in May.

Holmes.—Mrs. H. J. Holmes and Miss Jeannette Holmes, of London, are at the Muenchinger-King cottage.

Howard.—Mr. and Mrs. Shafter Howard and Miss Augusta Hunter will take a villa at Newport for the summer.

Hunter.—Mrs. William R. Hunter and Miss Edith Hunter left Europe early in May to return to Newport.

James.—Mr. Arthur C. James has left for a trip of several weeks through the west.

Jennings.—Miss Annie B. Jennings will depart for Europe June 29. On her return in the autumn she will go to her new country house at Fairfield, Conn.

Jennings.—Mrs. Oliver Gould Jennings will return from Europe late in May.

Knapp. — Mr. and Mrs. Joseph Palmer Knapp, now at Lakewood, will depart for Europe by the Celtic on June 18 for the summer.

Kountze. — Mr. and Mrs. De Lancey Kountze will depart for Europe June 1 for the summer.

Le Roy.—Mr. Stuyvesant Le Roy, who spent the winter at Aiken, S. C., has joined his mother, Mrs. Stuyvesant Le Roy, at Newport for the season.

Loew.—Mr. and Mrs. William Goadby Loew have gone to Roslyn, L. I., for the summer.

Lydig.—Captain and Mrs. Philip M. Lydig have announced that they will depart for Europe in August.

McCullough.—Mr. and Mrs. John H. McCullough have returned from Hot Springs, Va.

Mason.—Dr. and Mrs. John J. Mason have arrived at Newport for the season.

Martin.—Mr. Frederick Townsend Martin sailed for Europe on May 4.

Morrell.—General Edward De V. Morrell has returned to Philadelphia after inspecting his place at Newport.

Morris. — Mr. and Mrs. Lewis Spencer Morris will spend the summer at Morristown, N. J.

Neilson.—Mr. W. Hude Neilson is at the Muenchinger-King cottage at Newport.

Webb.—Dr. and Mrs. W. Seward Webb will return from California early next month.

Wilson.—Mr. R. T. Wilson, Jr., who is stopping with his father, will return soon to Bluffton, S. C.

CORRESPONDENCE

Hot Springs, Va.—Late arrivals: Mr. and Mrs. H. H. Gates, Mr. T. Swan Frick, Mr. Donnell Swan, Mr. Charles F. Beacon, Mr. Turnbull Warren, Mr. and Mrs. O. E. Babcock, Mr. William Rhinelander Stewart, Mr. and Mrs. George J. Schreiber, Mr. and Mrs. E. H. Barnes, Miss Barnes, Mr. and Mrs. J. F. Carlisle, Mrs. J. M. Thompson, Mr. and Mrs. C. C. Collings, Mr. and Mrs. W. A. Glasgow, Jr., Mr. J. R. Carnell, Miss Carnell, Mrs. J. A. Henry, Mr. and Mrs. E. C. A. Bradley, Mr. and Mrs. George W. Milton, Mr. Robert Milton, Mrs. John H. McFadden, Mr. and Mrs. S. J. Moore, Miss M. Moore, Mr. and Mrs. Philip W. Kopper, Jr.; Mr. and Mrs. T. W. Horton, Miss Mary F. Jenney, Mr. Bernard Jenney, Jr.; Miss Dorothy Gardner Williams, Mr. and Mrs. E. E. Jackson, Jr., Lieutenant Roscoe F. Dillen, U. S. N., and Mrs. Dillen, Mr. Edward V. S. Osler, Mr. and Mrs. Henry Matthews and Mrs. John Bowen.

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HAPHAZARD JOTTINGS

CHICAGO HAD FIRST JUVENILE COURT

THE women suffragists have said so much about the Juvenile Court in Colorado—claiming it as an argument for votes for women—that the majority of people doubtless think it is the discovery of the Colorado woman suffragist, whereas to Chicago belongs the distinction of having initiated this wholly admirable system for treating the delinquencies of children. The first court was established about a decade ago, and the Survey—the organ of the Charity Organization Society—has done the community a distinct service by issuing a special number, dated February 5, devoted to a discussion of this system, entitled "Ten Years of the Juvenile Court." That issue should be owned by every welfare worker, by all who give even the smallest amount to charitable effort, and by that larger number still who love children and passionately desire that the best that human wisdom can devise shall be put at their disposal. The editor of the issue is Bernard Flexner, of Louisville, a lawyer who has specially studied the subject through visiting twenty-five Juvenile Courts in fifteen States. Mr. Flexner writes of it as a social institution; Judge J. W. Mack, of Chicago, writes on the law; Judge Harvey H. Baker, of Boston, on the procedure of the Boston court, and Prof. Henry W. Thurston, formerly chief probation officer of the Chicago Juvenile Court, of the ten years which have passed since that pioneer court was established in 1899.

ARTIFICIAL WREATHS

It is not generally known how many hundreds of artificial wreaths are sold each year for weddings, the orange blossoms being made of substantial wax and cloth materials. Among the Italian, Greek and German girls the artificial bridal wreaths are popular at weddings, and the custom in many German homes is to keep under glass covers the wreath of the bride and the buttonhole bouquet of the bridegroom for the use of later generations.

A CURIOUS INVESTIGATION

Arms and the man have been subjected to a searching investigation by a French scientist, Dr. Perrier, with the object of ascertaining whether criminals have, or have not, longer arms than the law-abiding. Premising that the normally proportioned man in Europe can stretch with arms extended about two and one-half inches more than his hight, the scientist made a test on 856 prisoners at the Nimes prison. Eleven per cent. could not stretch their own hight (that is, had arms much shorter than usual), and in 86 per cent. the arm stretch exceeded the hight by only one to two inches, or, in other words was shorter than normal. Of the different classes of misdemeanants vagrants were found to have very short arms, murderers had arms only slightly short or normal, counterfeiters had very short arms, while men convicted of theft or "moral" crimes approached more nearly to the normal. Other interesting results were obtained, one being that single criminals have less normal proportions than the married, which suggests to the cynical that possibly the married men examined had started out well, but had been forced into crime through circumstances of which marriage may be one.

AN ENLIGHTENED PHYSICIAN

A correspondent sends an account of an interesting lecture delivered by Dr. J. W. Kime of Fort Dodge, Iowa (the State lecturer on tuberculosis) delivered before the Hamilton (Ia.) County Medical Association. Dr. Kime says that a full 100 per cent. of all children become infected with tuberculosis, but that in more than 80 per cent. the bacillus lies dormant, or in time is destroyed by the natural resistance of the tissues. In something over 10 per cent. the disease runs to a fatal termination. Fresh air, great quantities of it at all seasons of the year, rest and plain food are this physician's cure-alls, and the time to treat it is before it begins, since medicine, thus far, has had no appreciable effect upon lessening the death rate. The greatest good is accomplished by directing the supremest effort toward the prevention of disease, and at the moment what is the most hopeful, and holds out promise of being productive of the greatest good, is the education of the masses of the people upon matters of simple hygiene and home sanitation. Everyone should encourage the effectual teaching of hygiene and physiology in the public schools, for, instead of being negligible studies,—which, according to educational authorities, has been their status hitherto—these subjects outrank any and all others in importance.

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BOSTON, MASS.

M U S I C

LOOKING back at the concert season of New York, which closed with Busoni's recital on April 28, one finds quantity in plenty and a fair amount of quality, but little in the way of new personalities and musical novelties to equal the records of previous years. Nevertheless there has been much to be grateful for, even though nothing in any way "sensational" has appeared above the concert world horizon.

In the field of the symphony orchestra New York has been fortunate in having its full quota of concerts by the Boston organization; an exceptionally large offering from the reconstructed Philharmonic Society, headed for the first time in its career by Gustav Mahler; the New York Symphony orchestra, under Walter Damrosch's direction; Volpe's Symphony orchestra—Arnold Volpe directing—and the Russian Symphony orchestra, with Modest Altschuler as its musical head. And as the beneficial effects of symphonic organizations cannot be overestimated, the fact that this city should have so many, all sincerely striving for highest possible standards, speaks much for its progressiveness.

Without doubt the greatest strides in musical and technical perfection within the year was made by the Philharmonic, which was virtually reorganized by that genius, Mahler, and had its programmes contained fewer repeated numbers the extent of its service in the cause of good music would have been more far reaching. As prepared by Mr. Mahler it not infrequently happened that a composition performed at one of the concerts in a Beethoven or Historical series would be played later on at one of the regular concerts, and this caused a deal of criticism on the part of a public that wanted greater variety.

The work of the New York Symphony orchestra was handicapped because its concerts took place at the New Theatre, where the acoustics are generally admitted to be far from perfect, yet, despite this drawback, the material of the organization was sufficiently excellent to enable it to rise to its patrons' artistic demands. Indeed there are few symphony societies anywhere with a superior personnel to the one directed by Walter Damrosch. As for the Boston Symphony, although its players did not have a leader of shining ability, the men have played together so long that they were able to uphold the reputation so long retained. In fact the members of this orchestra did more to win its season's success than did Dr. Karl Much, their conductor.

Both the Volpe and the Russian Symphony orchestras are doing fine things in their respective fields, and if they are not as fortunate, financially, as some of the older organizations, at least they are progressing steadily toward a goal that is not easily won. The chamber music field was also well cared for this year, as in others, by the Kneisel Quartet, the Flonzaley Quartet, the Olive Mead Quartet, the Marum Quartet, the Margulies Trio and other bodies of musicians with high artistic resolves. But the one novelty of the season was provided by the Barrere Ensemble which is likely to be a fixture in future.

Of solo performers—including pianists, violinists, singers, 'cellists and others—Busoni, Elman, Carreno, Kreisler, Zeisler, Yolando Mero, Antoinette Szumowska, Ada Sassoli (harpist), Kirkby-Lunn, George Hamlin, Bispham, Gadski, Sembrich, Paul Gruppe, Leo Tecktonius, Schumann-Heink, Rachmaninoff, de Gorgoza, Rider-Kelsey, Ludwig Wullner, Tilly Koenen, Janet Spencer and Pepita Arriola (the boy pianist), were among those who attracted chief interest, but none of the newcomers—Mero, Szumowska, Gruppe, Tecktonius, Koenen and Arriola—proved in any sense great.

Kurt Schindler's concert of madrigals at the Waldorf-Astoria turned out to be one of the most unusual and interesting entertainments of the year, with Jannequin's "Chant des Oiseaux," a sort of bird opera sung by several of the Manhattan principals—figuring as the unique offering of the programme. And the innumerable concerts given by inexperienced musicians served a certain purpose, but hardly helped in the general musical scheme of things.

To be quite frank, New York had rather more music than it could properly assimilate, and this condition was further aggravated by the presentation of thirteen regular performances of opera at the two houses—for a time reaching fifteen, and with special representations often touching seventeen a week—and the usual Sunday night concerts. Fortunately such a condition will not exist again, or at least not for some time.

Of all the fifteen new compositions and novelties offered there were but two symphonies and one piano concerto worthy of serious consideration, and in view of the array of organizations and individuals bidding for public recognition such a record is woeful to contemplate. Vincent d'Indy's second, and Gustav Mahler's first symphony, are both musical works of rank—from the standpoint of technical construction—but neither composer uttered messages of distinct creative character. Rachmaninoff's concerto, like most of his compositions, was interesting but scarcely important. Ravel's "Spanish Rhapsody," which was given by the New York Symphony orchestra; "From the Days of Old," an orchestral ballad by Liadow, also played by this body of musicians; Rimsky-Korsakow's "Sadko," heard through the medium of the Russian Symphony orchestra; Reger's "Symphonic Prologue to a Tragedy," Granville Bantock's "Pierrot of a Minute" and Sibelius' tone poem "A Saga," all played by the Boston Symphony orchestra; Busoni's "Turandot," performed by the Philharmonic Society; Arthur Foote's Trio in B flat, op. 65, an offering of the Olive Mead Quartet; Taniev's Trio in D major, played by the Margulies Trio and Loeffler's string septette, "Le Passeuer d'Eau," given by the Kneisels, were the chief novelties.

What the coming year is to bring forth cannot yet be determined, but it is certain that there will be more new instrumental works than were provided for the season of 1909-10, and it is not improbable that a great artist will appear to enliven the situation.

EASILY GROWN ANNUALS

DOUBLE-FLOWERING SNAP-DRAGONS

THIS new race of the popular old snap-dragon has been selected from "sports" by the French hybridizers, and has added greatly to our list of fine plants which bloom their first summer. They now come in a variety of colors, and can be had in half-dwarf varieties. One of the principal objections to the old type of snap-dragon was that it was so tall. The flowers are very double, they bloom continuously and are easy of culture. Many fine new shades are promised us in the future, as the work on these has but just begun. They are quite hardy with slight protection, but bloom freely from seed the first season. They require a rich deep soil and plenty of water, and will stand partial shade in the afternoon, but are the better for a sunny location. Sow them in drills, in the open ground as soon as it is warm, and when they have attained their fourth leaf, thin out to a foot apart, if for cut flowers; but if for a massed-border-effect, let them stand four inches apart, and give liquid-manure during the blooming season once a week.

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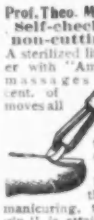

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ART NOTES

EXHIBITIONS NOW ON

New York. Fine Arts Gallery. Forty-second annual of the American Water Color Society. April 24 to May 22.

Metropolitan Museum. Special loan exhibition of works in color by Whistler. Until May.

Madison Art Gallery. Paintings by American Artists. Until May 20.

Ehrich's. Paintings by British masters of the eighteenth century.

Lenox Library. Etchings by Leopold Flameng, and recent accessions of etchings, prints, art books, etc.

Astor Library. Photographs from the A. A. Hopkins' collection of portraits by Italian painters.

Baltimore. Maryland Institute. Exhibition of paintings.

Chicago. Art Institute. Twenty-second annual of water colors and pastels. Until June 8.

Pittsburgh. Carnegie Institute. Fourteenth annual international exhibition of oil paintings. Until June 30.

Washington. Congressional Library. Etchings and fac-similes of Whistler's etchings.

Willard Hotel. Annual convention Federation of Arts. May 17, 18 and 19.

EXHIBITIONS TO COME

New York. 19 Macdougal Alley. Mrs. Whitney's Studio Sketches in Sculpture entered in a competition. May 27 to June 3.

Worcester. Art Museum. Thirteenth annual summer exhibition of oil paintings by living American artists. June 3 to September 18.

GOSSIP

It has now been announced that the Portrait of a Woman, by Franz Hals, which was bought by Knoedler and Co. at the recent Yerkes sale for $137,000 (the highest price ever paid in this country for a single painting at auction), was purchased for Mr. Henry C. Frick. It was, of course, generally understood that this, as well as some of the other high priced pictures of the sale were bought for private collections, but so far the Franz Hals is the only one of which the ownership has been made known. It has been announced, however, that among the valuable sculptures of the Yerkes collection, the two Carrara marble groups, Cupid and Psyche and Orpheus and Eurydice, by August Rodin, which brought $1,800 and $2,000 respectively, were bought for Mr. Thomas F. Ryan, and have been presented by him to the Metropolitan Museum of Art, which also obtained by purchase several rare rugs. From this part of the collection the Hudon bronze figure of Diana, and the Macmonnies bronze Bacchante were bought for Messrs. Duveen Bros. for $51,000 and $8,000; the Bacchante, by Falconet, was purchased by Mr. Samuel Untermyer for $2,000 and an antique Italian bust of marble, by Mr. James Graham, for $1,100.

The price obtained for the house and art gallery belonging to the late Charles T. Yerkes at the corner of Fifth Avenue and Sixty-eighth Street, was $1,239,000, and if one may include this it brings the grand total of the entire sale up to $3,446,866, which is the world's record for an art auction sale.

At the recent sale in New York of paintings by Mr. J. Carroll Beckwith, N. A., a total of $16,573 was realized, including $3,418 received for his studio effects and furnishings. The highest price—$550—was paid for a nude figure, called The Awakening, by Mr. Percy Griffin. The reason for the sale is Mr. Beckwith's intention of establishing himself in Rome, and devoting himself mainly to imagination work.

Among recent acquisitions by the Worcester Art Museum is The Bathers, by the late Wm. M. Hunt, which was bought from Mr. Frank Bagley, of the Copley Galleries, for $10,000, and The Tailor Shop, by Q. Brekelenkam (seventeenth century). The painting by Hunt, which was formerly a part of the Fairchild collection in the Metropolitan Museum, is usually considered to be the best example of his work.

The total amount realized for pictures from the spring exhibition of the National Academy of Design to this writing is $24,000. Among the more recent sales not reported in this column are The Little Sister, by Douglas Volk, $2,800; The Brook, by Leonard Ochtman, $1,800; Headlands, by Will S. Robinson, $1,200; Snowdrifts, by Walter L. Palmer, $1,000; An Italian Garden, by W. M. Chase, $500; The Quarry, by G. F. Muendel, $400; Repose, a pastel, by F. A. Bridgman, $350; Dorothy's Chickens, by W. Douglas, $300; Perhaps, by N. H. MacGilvary, $200 and On the Far Seas, by H. M. Camp, $60.

A painting called The Chinese Merchants, by Childe Hassam, which was shown at the recent exhibition of The Ten American Painters, in New York, is also reported to have been sold to Mr. Charles T. Freer, of Detroit, for the collection of American works he is giving to the National Gallery of Art.

The Fourteenth Annual International Exhibition of the Carnegie Institute of Pittsburgh was opened with a press view on the evening of April 30th, and in announcing it Mr. John W. Beatty has said:

"The standard of the collection is, I believe, higher than that of the collection exhibited last year. Indeed, I believe the standard of the collection to be shown this year is higher than that of any recent annual exhibition presented in the world; and this was the opinion expressed by a number of the members of the International Jury of Award, in discussing the average quality of the works accepted."

About two hundred artists are represented—some by more than one example—and many foreign painters are among the numbers.

John E. D. Trask, Commissioner General of the Fine Arts Expositions at Buenos Aires and Santiago, and Charles Francis Browne, of Chicago, the Assistant Commissioner General, have announced the names of the artists who will be represented in the United States Sections. The exhibition will consist of about 125 paintings in oil and 35 bronzes, this limit having been fixed by the amount of space at the disposal of the Commissioners and is entirely made up of the works of our own artists now resident in this country. The artists represented show in most cases works of the highest quality, and it is thought that no similar collection for an international exposition has ever exceeded this one in quality.

The Jury and Advisory Committee, which assisted the Commission in the selection of works was as follows: Karl Bitter, Charles Grafly, Francis C. Jones, L. H. Meakin, Edward W. Redfield, Edmund C. Tarbell and Irving R. Wiles.

HAPHAZARD JOTTINGS

CUSTOMS OF LIVING IN NORWAY

Writing of the customs of the Norwegians, a tourist tells Century readers that among the well to do classes in Norway, there is breakfast at nine; dinner at from two to three; coffee at three-thirty; tea with English dishes at four-thirty; supper at seven; and at eleven still another supper to fortify one for the long radiant nights, of which it is said that they constitute a constant peril to Christiania, by encouraging many forms of dissipation and immorality, much as the corresponding darkness of the long winter brings in its train a certain mental and physical depression.

INTERESTING CONSERVATION

That Americans are learning thrift is evidenced by the turning of heretofore waste to financial profit, among the more recently utilized products being the pea vine, which, in the early days of the canning industry, was regarded as useless. Pea vines are now utilized for silage, fed to stock in a fresh state, or cured for hay, and the hay, which sells at from $3 to $5 a ton, is considered better than clover hay for dairy cows, beef cattle, horses and sheep. Now that so many persons are attending agricultural courses offered at colleges devoted especially to farming and others, and that co-ordinate industries are attracting an unusual number of students, it is desirable that the widest publicity be given to the thrifty devices of the experienced.

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FASHION DESCRIPTIONS

PAGE 12

UPPER LEFT.—Turban of rough green and blue straw, with a jewelled metal ornament placed at the side, through which two quills are drawn.

UPPER RIGHT.—Hat of écru Java straw faced with black velvet. Around the crown is a band of embroidered braid, and at the side is a feather fancy headed by a piece of hand embroidery.

MIDDLE.—Chantecler model of rough white straw faced with red satin. The rooster is white, and the small velvet bows are of bright red.

LOWER LEFT.—Large, drooping hat of yellow straw with a large black velvet bow placed toward the back. Around the crown is a wreath of large, different-colored roses.

LOWER RIGHT.—Dainty mushroom in pale pink, blue, and white. The foundation is of pale blue silk over which are flounces of white lace, and the trimming consists of ciel-blue velvet ribbon and a wreath and rosette of tiny pink moss rosebuds.

PAGE 17

LEFT FIGURE.—Nobby little street dress of black and white shepherd plaid serge, the check being so very fine that the effect is gray. The pipings are of black satin, and black chiffon forms the cuffs and epaulets. The braid trimming is of deep blue and black soutache, and the collar and cuffs are of white allover lace.

MIDDLE FIGURE.—Beautiful black dinner gown of satin with deep chenille fringe. The shoulder cape effect and broad back panel are of black Chantilly lace.

RIGHT FIGURE.—Lovely gown of pale green chiffon embroidered in white. The underskirt is of tucked white chiffon with a band of Italian lace placed at the knees. The bodice is made with a band of lace, which is partly veiled by the transparent chiffon jumper.

PAGE 19

Suit of tussor linen in a mole gray shade with hand embroidery in the same tone. The coat is cut away at the front, and slopes longer toward the back, where it ends in a point.

PAGE 20

Chéruit model of black satin and chiffon, which closes at the side with buttons of gold passementerie. Broad bands of black jet trim.

PAGE 22

Sumptuous evening wrap of blue and gold changeable chiffon, with long, sweeping lines. It is made with a deep draped cape which forms a point at the front and at the back, and finished with bias folds of satin. The border of the cape is of heavy Irish lace dyed to match the coat.

PAGE 23

LEFT FIGURE.—Lovely dinner gown of "cheveux de la reine" mousseline de soie over self-tone silk. The ornaments at the front of the bodice are formed of satin of the same color, shirred on cords. Silver lace veiled with the mousseline trims.

MIDDLE FIGURE.—Gown of strawberry voile de soie with a girdle and applique hand embroidered in the same tone. The upper bodice and sleeves are of white lace.

RIGHT FIGURE.—Of milk-white liberty silk with mother-of-pearl lights. The bodice is of fine white lace over violet silk trimmed with bands of violet velvet, and the roses are of violet chiffon and satin.

PAGE 35

LEFT FIGURE.—Princess dress of heliotrope silk serge trimmed with soutache braiding in a deeper tone.

MIDDLE FIGURE.—Smart costume of champagne crêpe meteore with sleeves, belt and skirt border of black moiré fluid.

RIGHT FIGURE.—Of a taupe-colored diagonal foulard with bands and hand embroidery in the same tone.

As Seen By Him

(*Continued from page 13.*)

AN OBSTACLE IN THE SERVANT QUESTION

Another obstacle to the success of the large house party in this country—and not a humble one at that, although the subject is lowly—is the lack of proper servants. The English servant always feels a certain pride in being retained in a family, and the country house is really the family seat, where the servants form a certain aristocracy among themselves. Housekeepers, butlers and others are descendants of a long line of similar ancestors, and they have their friends and relatives among the decent lower middle classes in the neighborhood and certain well defined positions and precedences. Here we have, so to speak, no hereditary retainers, except perhaps in some old-fashioned homes or in one or two "leading families," and we obtain our servants by the dozen. They are a motley crew—Swedes, Irish, Finns, Germans and a thin veneer of French, with here and there an Italian—and they do not like the country, so that it is most difficult to keep them. Indeed at Lenox, where the season extends into the autumn, it is a constant problem, for they always want to leave early in order to get settled for the winter. Moreover, there are but few of our great country houses where there are sufficient accommodations for guests' servants, and to-day, with maids and chauffeurs, it is a serious question.

A few people have tried to get round these annoying perplexities by always keeping both town and country houses open. Mrs. H. McK. Twombly does this, as does Mrs. Speyer and, I believe, the George Goulds, but their places are all near town. House parties at Newport are really not house parties at all. It has always seemed to me that many of the palace cottages at Newport lack sufficient bedrooms. They seem to be built for show and give the impression of rather bleak summer hotels with limited living accommodations. In the seventies and eighties fashionable people were content to live in comfortable wooden villas, but the new chateaux seem to be all given up to ballrooms, drawing rooms, dining rooms and marble halls, with so-called libraries and art galleries. It is rare that more than three or four people are asked to visit at Newport at one time, and then the hostess does not really expect to see much of her guests. Indeed she would be rather put out if they were not invited out here and there. She will entertain for them, and place her motors and stable at their disposal, and, if she is a newcomer, she will only want those who know smart people. She can easily find many little brothers and sisters of the rich who will accept her hospitality, and she does not even in her most sanguine moments imagine that she herself will be asked to the houses of the great, to which the dwellers for the time under her own roof have been bidden. But she hopes to come in for a share of the glory, and she gains more than the fabled Peri, for she is enabled to drive through their very gates in her motor, or carriage, and to have the world know that she is getting in, even if she remains patiently in that vehicle while her guests are making their call.

IN DEFENCE OF OUR HOUSE PARTIES

An American writer extols our house parties because he says they are free from the formality of those in England. He claims that our houses, with certain exceptions, are more comfortable and have more modern improvements; that we are always sent for, and welcomed when we arrive, by host or hostess, and that there is a certain spirit of friendliness which is entirely wanting abroad, where we have often to take our own conveyances from the station, are welcomed by no one but servants; are directed to our rooms by a major domo, and meet the people in the house only at tea. There he says we are never introduced to anybody, and if it is shooting season and a man does not shoot, he is regarded as a curiosity by the women, and as an impossible creature by the men. Possibly the English people are beginning to regard the ordinary house party as a boring institution. All over the country, during the shooting time, they assemble and go through exactly the same three days' round as in many previous years, separating on the morning of the fourth day, when the shoot is over. All arrive just in time for tea, and in most houses after a quarter of an hour has been allowed for this refection, the women are whisked off to their rooms, and the men to the smoking room, and afterwards to dress for a half-past eight dinner. All file in, according to the precedence in Debrett, and then there is mild bridge and again the smoking room for the men and the bedrooms for the women. Royal parties must be fearful, as there is always a certain religious etiquette observed, but English people seem happy under the affliction, and on the last day have themselves photographed for the illustrated magazines.

The Horsewoman will find the next issue of Vogue, in which Belle Beach begins her series of Articles on Riding and Driving for Women, of special interest. On sale May 25.

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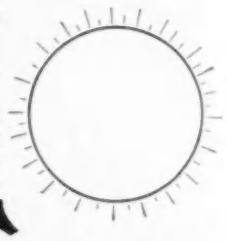

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Mme. Marie's treatments change the relaxed, wrinkled, sallow face into one of healthful bloom and fullness. By her scientific methods, the marks of Time can be so effaced that the woman of forty will have the facial appearance of a woman of twenty.

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Prominent social leaders who were sallow, deeply wrinkled, birthmarked, pitted from the effects of smallpox, scars, etc., and who have had all these facial defects removed by Mme. Marie's treatment, will cheerfully bear testimony to the effectiveness and permanence of her cures.

Endorsed by well-known physicians. Painless. No acid or surgery used.

Mme. Marie also maintains an attractive rest cure for ladies under treatment.
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CRÉME NEROL

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I am pleased to assure you that after having used your CREME NEROL I find it excellent and take pleasure in recommending it. Sincerely yours.
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CREME NEROL is a combination of the very purest imported oils, and every jar is prepared under the personal supervision of Mr. Pullen, who is a face specialist.

It is a delicate blend of oils and other healing and nourishing agents of proved therapeutic value to the complexion.

Not a drop of preservative or an atom of harmful ingredients enters into its composition, and it most positively will not promote the growth of hair on the face.

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Used as directed, the tonic effect of CREME NEROL upon the relaxed facial muscles and the attendant flabby condition (the cause of all lines and wrinkles) is most pronounced.

It softens, whitens, refines and beautifies with nature's most efficacious aids the sallow, rough or impaired complexion.

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CREME NEROL gives perfect protection to the skin under all weather conditions and is particularly recommended to automobilists.

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Face Specialist
318 Lewis Ave., Brooklyn, N. Y.

SMART FASHIONS FOR LIMITED INCOMES

(Continued from page 21.)

of a tubular piece of fabric, either silk or lisle, about eight inches in depth. It fits the leg above the knee and forms a covering for the top of the stocking. First the protector is put on, then the stocking

No. 6—The slanting frill of lace gives a smart touch to this charming afternoon frock

drawn over it, the top of the protector then turning down over the top of the stocking. Into this the garters are fastened, and it is self-evident that the stocking itself is safe from tearing or cutting. The material is sheer and light so that its warmth even in the hottest weather is scarcely perceptible. Think of the delight of being able to wear expensive stockings without that agonizing sensation of a sudden rip that means a ladder sometimes reaching to the ankle before one can take them off to stop it. It is surprising that the protector has been designed with such exactness, for it is neither bulky nor clumsy, and after it is adjusted one never feels its extra weight. For years women have been in search of just this sort of invention, and the fact that we have long wanted it makes it all the more appreciated now that it has been presented. It comes in white, black and tan; in silk at 50 cents a pair, in lisle at 25 cents a pair.

THE LACE VEIL

As day by day the newest spring models in millinery appear and are adapted to the individual wearer, it is noticeable how much lace veils are worn, and how they add to the charm of either large, wide brimmed hats or toques. French importers show lovely lace veils in all the popular colors and neutral shades. Those who cannot afford the exorbitant prices asked for these accessories can by a little ingenuity get them up for only a few dollars. For instance, there is a pansy colored veil, the main portion of plain net with a real lace dot, and on the border a fine silk lace in one of the new block patterns. To make this kind of veil it takes a piece of net a yard and a half long and from eighteen to twenty-four inches wide, depending upon the size of the brim over which it is to be worn. Good quality net will dye well, and in selecting the lace be sure that it is either a silk lace or a linen thread lace, as cotton will dye a different color from the net. Choose a lace with a straight edge rather than a notched edge, and it should be from two to two and a half inches wide. Put it around three sides of the veil, taking care to mitre the corners carefully so that it is neat and does not pucker. Such a veil as this was worn over a fancy colored three-cornered hat trimmed with a cluster of large pink roses.

No. 7—Simple evening gown of maize mousseline trimmed with lace and bands of satin

Dark blue veils are very much in favor; also brown and smoke color. This style of veil should be left hanging free either over the face or turned back from the hat with a single mesh face veil drawn tight over the hair if one must have a veil close to the face. Dotted net with a coin spot, a little smaller than a ten cent piece makes a smart veil, with a simple lace at the border. Either white or black lace veils are also much in evidence.

By all means avoid the fearful veils that some women have adopted this season, which are in idea much like the all-over pattern veils that were worn during the winter, but are even less becoming, since the most of their surface is a plain octagon or six-sided mesh with a shadowy design introduced at intervals. This combination does not fit well together. As the design seems to have no connection with the veil itself, and in most cases comes in at most unfortunate intervals. A woman wearing one of these veils with a small toque, had the plain mesh over the face, while looking at her in profile a cob-web motif appeared on the side of her face just above the ear, which at first glance looked to be untidy strands of hair that had escaped and were lying against the cheek and brow. The effect of such a veil is usually ludicrous in the extreme. All-over lace veils, even though the pattern be rather close and almost disguising, are far more attractive.

NEW COLLAR TOUCH

In planning one's summer gowns there is a new treatment of a high-boned collar that is worth adopting, since it is trig and becoming. Say that the yoke and collar are of either lace or plain chiffon, which one often sees without either tucks or insertion. At the top edge of the collar put on a flat band of chiffon about an inch wide, in a color that tones in with the rest of the costume. French makers are favoring this touch at present and it is an attractive one.

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Anyone who is contemplating either railway or a steamer trip will be interested in a delightful French wrapper that was evolved for the purpose. Its material was flannel, and although in a dark color to make it practicable, there was charm of coloring, which the French never lose sight of even in their most utilitarian productions. Dark amethyst was the shade, and it was of enough body to require no lining. The waist part was drawn in to a straight belt that curved down a little at the front, the wrapper crossing to one side and fastening at the belt with large flat buttons. The "V" of the neck had a collar of lingerie and lace; this in white, which spread into a wide sailor collar at the back. Elbow sleeves with wide puffs at the tops had cuffs of lingerie tacked up against them.

No. 8—Attractive model showing blue silk voile gracefully draped over blue changeable silk

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GANESH DIABLE SKIN TONIC, $5, $2, 75c, is a splendid wash for the face; it closes the pores, strengthens and whitens the skin, good for loose skins; removes puffiness under the eyes.

GANESH EASTERN CREAM, $5, $2, $1, 75c, can be used with or without the Oil; keeps the skin free from chaps, making it soft and smooth. Made up to suit all skins.

GANESH LILY SULPHUR LOTION, $2.50, $1.50, beautifies skin, removes redness, making white and smooth.

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FURNISHINGS FOR SEA SIDE COTTAGES

IN furnishing a house at the seashore, the materials for hangings and coverings should be selected with care, as there are few that successfully withstand the dampness of sea air, and that do not become stringy, and lose their freshness of effect.

The imported fabrics, especially the English ones, are undoubtedly superior to those made in this country, both in durablity and in novelty of design. Cravenetted cloth, a new English material which is moisture-proof, is an ideal material both for hangings and for furniture and pillow coverings for use at the seashore. This cloth neither loses its body and freshness, nor does it fade. It comes in a soft shade of green, in a brocaded pattern, with a small green figure on a lighter green background. A living room with walls papered in solid, pale gray paper, with willow furniture stained green, and with hangings of this cravenetted cloth in green, would be very lovely and particularly cool and restful in effect.

Another material also of English manufacture which is artistic, impervious to dampness and inexpensive is called alyth cloth. Like the cravenetted cloth, it is also a novelty of this season. It has the appearance of heavy silk, and is gold color, shot with pale gray. Hangings of this material would be rich and effective in a room with the dominant note in brown or pale yellow. Belonging to the same class of materials, is seen a stuff called "borneo mesh," a fabric made of jute, pliable and wide; it comes in five different colors, twine color, green, blue, red and brown. This used with mission furniture gives very good results, twine being the best of the colors for this purpose. The weave of this cloth is very coarse, but being soft, it hangs well, and also makes pretty and durable covers for cushions.

Another jute material, "arras cloth," is a little more closely woven, and slightly more expensive than borneo mesh, but equally as pliable. This comes in fifteen different shades, and is extensively used for hangings, and for covering the cushions on piazza furniture. "Canterbury cloth" is another fabric which is not affected by dampness, it being made of flax, a hard-twisted thread. It comes in four colors, and is 50 inches wide, and is used as are the materials already described.

Many persons prefer ecru or cream colored thin curtains to the usual white ones. Certainly for living rooms, libraries, dining rooms, billiard rooms, or dens, cream, or pale ecru, thin curtains harmonize with the heavy hangings, and are more in keeping with the character of the room, than those of white. For thin curtains to hang under any one of the materials mentioned, one finds in "Calcutta net" (which is moisture-proof) an ideal fabric. It is made of cotton, comes in ecru, also in white, green and red and is woven in many different patterns, and in meshes of various sizes; it costs from 18 to 85 cents a yard, according to the width, it being from 36 to 48 inches wide. The best color, and the best design in this net, for curtains, is a soft cream, and a medium-sized, square plain mesh. This material in different colors is also used for hangings, but the effect is not good, as the net when dyed, appears coarse and "cottony."

Large figured cretonnes in the truly gorgeous colorings that seem to bring up visions of eighteenth century magnificence, with the four-poster beds and heavy mahogany furniture, are in vogue again, perfect reproductions of the quaint old English chintz patterns being shown.

Flowers of enormous size in gay reds and blues, with birds that out-rival them in color, on backgrounds of pale yellow or cream white form the designs of the newest hanging for bedroom or boudoir. One particularly fascinating pattern shows birds of paradise with long sweeping tails disporting themselves in the midst of a riot of floral luxuriance quite unknown to botanists. This design incidentally was copied from the block of one of the very oldest chintz patterns. Many of the wallpapers brought out this season are also made in these patterns and practically all of the new cretonnes may be matched in paper. Such combinations in rooms, however, are very hazardous undertakings and rarely turn out satisfactorily.

For dining rooms and living rooms large figured materials are in evidence but the colors are more subdued. Fruits and flowers done in rather dark tones in an all-over effect that shows almost no background are popular. A less ostentatious design is a quaint arrangement of medallions and stripes in old rose on a white background that carries out the old-fashioned idea, but seems quite dainty and simple in contrast with its more florid neighbors. Whether plain or elaborate, however, the newest hangings all revert to the styles of a hundred years or more ago, and are wonderful reproductions of the quaint old fabrics.

New patterns in printed cretonnes and chintzes for the nursery include a series of Dutch landscapes and figures in Delft blue on a white background covered with black cross bars about an inch apart, producing a tiled effect; a dainty design done in the palest blue, shows rows of daisies and groups of roly-poly children fairly tumbling across a white ground.

Shadow cretonnes, while not so popular for curtains and draperies, are much used in connection with other materials, either forming a border, or cut out and appliqued on material of a solid color. Some lovely curtains for summer use, made of the finest quality scrim have borders of net on which are applied a running design in floral pattern, the figures being cut from cretonne. Bed spreads are ornamented in the same way, the heavy material of the spread holding the applique rather better than does the net, even, and when carefully done it looks as though the design were woven in. The new cretonnes in rich dark colors are quite as much used for this purpose as those in shadow effect, and for beds of mahogany or dull finish brass the dark colors are exceedingly good.

In selecting the wall papers for a summer home, it is well to remember the present fashion for plain papers in solid colors—a fashion which is grounded upon both common sense and an artistic perception of the fitness of things. As a background for summer hangings in soft light colors, and for willow furniture which is stained either green, brown or very dark red, the walls of the rooms on the first floor, as well as the entire hall from the front door to the top of the house, should be papered in light, plain papers. Pale gray is suggested for the hall, pale green for the living room, and for the dining room there is an especially charming paper in pale yellow, which is so perfect a reproduction of grass cloth, that it must be touched to distinguish it from the genuine Japanese fabric. In country, and in seashore cottages, much liberty is allowed in the selection of papers for bedrooms. Those that are covered in bright floral designs are very suitable, the plain white papers, with borders of flowers put on at the top, are even prettier.

The latest models in cretonne-covered cabinets, the kind that have white wooden frames with boxes that fit into the shelves, are made with glass tops, these being quite as serviceable as those of wood and decidedly more ornamental. They range in size from the one that holds from three to five or six shirtwaist boxes and that is small and unobtrusive, to the large one that has two deep drawers like those of a bureau, with two hat boxes of generous size.

A dainty little five-drawer cabinet made especially to match the fittings of a boudoir, is entirely covered with cretonne, no wood being visible in any part. It has small glass knobs on the drawers and a glass top finished with wide galloon.

Of the innumerable designs in summer rugs, those made of rags in different solid tones woven into shaded, and unequal crosswise stripes, with light colored, or white borders, in which are colored flowers and green leaves, are the most popular. These rugs are thin, but soft to the feet, and lie flat, having heavy white fringe at each end. They can be bought in any color to match the prevailing tint of the room, and come in all sizes. The most suitable rug, however, for dining rooms and libraries in country houses that has been seen this season, and which is to be found only at one large shop, is made of jute, with a soft wool finish.

Shoes Exclusively

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Great latitude is allowable in choosing Summer Shoes—white, the various shades of brown and tan, the varnished and dull finished leathers are all permissable—but the style must be the low cut effect of which the pump is the *motif* and the other styles mainly modifications. Even the staple Oxford patterns show the lower cut fronts.

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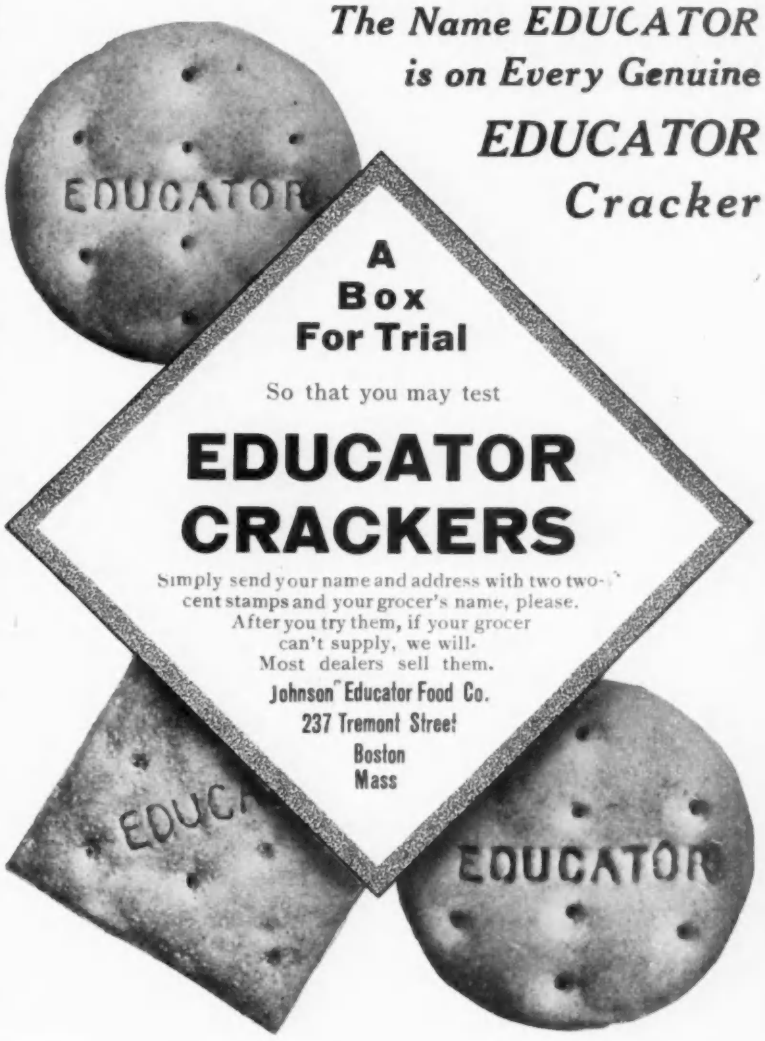

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A Yokohama street decorated for the Taft party
From "A Vagabond Journey Around the World"

WHAT THEY READ

A VAGABOND JOURNEY AROUND THE WORLD: A NARRATIVE OF PERSONAL EXPERIENCE. By Harry A. Franck. Illustrated with More Than One Hundred Photographs. New York: The Century Company. $3.50 net.

MR. FRANCK'S portrait, which forms the frontispiece of his book, shows him a good-looking young man, with a spare, erect figure and a rather typically American face of the keen and energetic kind. A year after his graduation from the University of Michigan, when he was twenty-two years old, he deliberately quit work, and with one hundred and four dollars and a camera set out for a journey of fifteen months around the world. He spent more in photographic material than his original reserve fund, and maintained himself by many sorts of manual labor, with an occasional turn as translator and private secretary. His journey began at Detroit, and took him eastward by way of the St. Lawrence to Glasgow. He went thence by water to London, to Rotterdam, overland circuitously to Paris, to Genoa, down and up the Italian peninsula to Nice, to Marseilles, thence to Egypt, to the Holy Land, and afterward by sea to India. From India he went by water from one great Oriental port to another, seeing a good deal of Japan, and finally working his passage to Seattle. Thence he worked his way across the continent to his home in Detroit.

The audacious wayfarer had the advantage of speaking five languages, the blessings of health, energy and adaptability. He tramped with lifelong vagabonds in Europe and Asia, meeting in India the famous John Askins, the English university man who lived for twenty years a vagabond in the East; he was wharf rat and beachcomber, cattle tender, sailor, and what not in the ports of the Mediterranean and the East. Much of the time he slept with the wretched of the earth in whatever lodgings the cities provide free for homeless wanderers. Through all this he proved himself able to get on with his professional companions, and he came through his odd adventures none the worse in body or mind for the experience.

Mr. Franck writes clearly and effectively, but without special charm of style, except such as attends the freshness and humor of the American youth. He has no philosophy to vent, but he has a great variety of adventures to relate, and he tells them in such fashion that his big book is entertaining from end to end and on every page. His pictures are fairly well executed, and his subjects are admirably chosen to illustrate his text. Altogether this is an uncommonly interesting record of a remarkable journey.

FROM THE CUP OF SILENCE, AND OTHER POEMS. By Helen Huntington. G. P. Putnam's Sons. 75 cents net.

INSURRECTIONS. By James Stephens. Dublin: Maunsel & Co., Ltd. New York: The Macmillan Co. 40 cents net.

These two poets are even wider apart socially than geographically, yet they have some sympathies in common. The author of the little volume, "From the Cup of Silence," has a more than luxurious home in the city of New York, and another in its suburbs, while the author of "Insurrections" is an Irishman of Dublin who has

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seen much of what is poorest in the Irish capital, who always puts into his verse his sense of the ugliness and injustice of life, and is only just saved from pure pessimism by half glimpses of the beauty that shows itself amid the ugliest scenes to those with eyes to see.

Mrs. Huntington's verse is strongly lyric in character, and happily wrought of both thought and feeling. It is also original in phrasing, though "incense-breathing morn" does not sound so. Nearly all the poems are extremely short, and the longest are hardly the best, though "The Snow," which is about as long as any, is excellent. Such poems as "To Fire," "The Love of the Mirror," "Starvation," "Playfellows," "The Dream of the Emerald," and "The Old Age of Geraldine," are almost perfect. "The Secret" is a good example of the author's broad sympathy. Here it is:

I looked on the liar with hate,
  On the wanton with scorn.
"Not so," said a voice in my soul,
  And compassion was born.

Then I looked on my sister with love,
  On my brother with peace;
From the evil of earth and its taint,
  My desire found release.

Mr. Stephens sounds his revolt with vigor and with picturesque effect, but we like him best when he sees occasionally and by glimpses the beauty and the essential happiness in the spirit of man. The pessimist is an ingenious person, for he finds his pleasure in discovering how unhappy he and the rest of us should be. According to the notion of some pessimists the great majority of men are so physically ill situated that they have no right to be happy, yet few of the billion of the world's poor take the easy way of escape by suicide. Most even of those who are without the sense of obligation to keep alive and at work for others, and without fear of eternal punishment, deliberately prefer life to death, and not all the sad teachings of harsh religions, and harsher irreligions, can convince men that it were better not to be. Amid all the ugliness and sordidness of life, there is something to fascinate in mere living, and so long as we can see the show it seems worth seeing. Those of us who have religious faith or some noble philosophy of duty, or fortitude, or self-sacrifice, are clearly triumphant over conditions and environment, though perhaps it is doubtful whether we are happier in some respects than the pessimists who find such pleasure in the ugliness and uselessness of life. Mr. Stephens, in spite of his insistence upon the bitter aspect of life, has recurrent gleams of the other philosophy. Even his rebellious women yield to present love, and whether Mr. Stephens knows it or not, those who yield probably reach their destined growth, and their desired happiness, quite as fully as those who persist in revolt. One thing Mr. Stephens seems to have learned, the blessedness of comradeship, for he says:

" * * * * * * So we grope
Through courage, truth and kindness back
  to hope."

Here is one of his poems called "A Street":

Two narrow files of houses scowl,
  Blackened with grime, on either side
Of the road, and through them prowl
  Strange men and women, shifty-eyed
And slinking, and a drink-shop throws
  Its flare of yellow light adown
The cracked pavement. The gutter flows
  A turbid, evil stream. A clown,
Drink-sodden, lurches by and sings
  Obscenely. A woman trails behind
With old, bad eyes; her clothing clings
  Rain-soaked about her. No daring wind,
Light-hearted, from a garden blows
Its sweetness here from any rose.

BY INHERITANCE. By Octave Thanet, Author of "The Man of the Hour," "The Lion's Share." With Illustrations by Thomas Fogarty. Indianapolis: The Bobbs-Merrill Company; $1.50.

Miss Alice French, known to most readers only as Octave Thanet, is a woman of sixty, born, bred, and educated in Massachusetts, but for many years now a resident of the west and south. Her new novel has its scene in Eastern Arkansas, where Miss French lives part of the time, and in this story she shows a New England woman of Abolitionist education, upon removing to Arkansas, rapidly brought to accept southern notions as to the relations of the white and colored races. Her New England maiden lady goes to Arkansas a disciple of Professor Du Bois, leader of the militant negroes, but in six months or so she outvies Booker Washington in the belief that the colored man should not trouble himself about social equality, civil rights, or even political privileges. The book is in effect largely a tract intended to preach this doctrine, though the author fully recognizes the wrongs that the negroes have suffered, and still suffer, at the hands of the whites. She would do economic justice by the black, but she says in plain words that miscegenation is unthinkable, and civil and political rights are matters for future consideration.

Along with the polemics of the book go much local color, interesting and carefully studied traits of the southwesterners of both races and all social strata, and a double love story, and a murder mystery. All these elements give the tale a highly picturesque and dramatic interest. The revelation of negro character comes to the New England lady as a constant surprise, and before the story is finished she finds that even the octoroon Harvard graduate has some marked qualities of the negro. As to the southern whites, they are drawn with a friendly hand, and with the repeated acknowledgment that they know the colored character as no northerner can possibly know it. There is a delicious touch early in the tale, when the Arkansas lady is telling of the white maidservant in the Barkely family: "But Colonel Barkely was always popping out of his chair whenever she got up and being shooed down again by Mrs. Barkely and Lucy, and starting up to help her carry things, anything, and all such things, and being reproved so much that it got on his nerves, and finally he said: 'For God's sake, Lucy, send off that white young lady that you won't let me be polite to, and get a decent Memphis nigger!' So they did."

Miss French recognizes the pathos of the educated colored man, and argues that it is a mistaken kindness to encourage the ambition of the negro in the direction of the higher learning, though she does not attempt to meet the idea that there may be a place in the scheme of things for the negro professional man ministering to the people of his own race. As a matter of fact there are such men, and the negro doctor of a Virginia town is reputed far the richest resident of the place. The book, which is not only highly interesting, but highly significant, and in many of its implications beyond cavil true, is likely to create a stir among the advanced colored men and their friends. We may expect answers in many forms, but let us hope not too many in the form of fiction, for it requires the skill of an Octave Thanet to vivify a political and social tract into a romance. Whether one allow all the implications of the author or not, her book must be accepted as a noteworthy contribution to the current discussion of the race problem, coming as it does from a woman of New England birth and education. By the way, does Miss French really believe there is a Fairfax County in Maryland, or does she use the name to avoid too close localization in a particular instance?

RECENT FICTION

THAT great west of the semi-arid region, where cattle used to feed by thousands in the grassy river valleys, and where the hights were bare, dry, and in many places almost inaccessible, is the setting of Clarence E. Mulford's new story of the cow-punchers, by title "Hopalong Cassidy" (A. C. McClurg & Co., Chicago; $1.50), a tale of love and war. Mr. Mulford's cattlemen are an entertaining race of hard swearers, hard fighters and occasional hard drinkers, men with the faults and virtues of the frontier, self-assured, hugely energetic, crude, loud, and reckless, but courageous, generous, and capable of self-sacrifice. The hero of the tale is a fine piece of western American manhood, and his sweetheart is worthy of such a man. Much of the story is occupied with the quarrels of rival ranches and the war with rustlers which brought the mutual enemies together in defense of their common cause. The final fight, in which the ranchmen triumph over the rustlers is full of dramatic interest; the short chapter called "Thirst" is done with painful realism, and the closing chapter, in which Hopalong is made happy, properly ends a well-told story. Maynard Dixon's colored illustrations are spirited and the coloring is less crude than that of some things that come out of Chicago.

(*Continued on page 64.*)

This room will interest you if ***you*** are trying to decide upon the wood finish for your dining-room where mahogany furniture will be used.

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WHAT THEY READ

(*Continued from page 63.*)

Cynthia Stockley's novel, "Poppy; The Story of a South African Girl" (Putnam's, $1.35), suggests something of Olive Schreiner's feminine intensity, a little of George Moore's naturalistic hedonism, and a good deal of Frank Danby and the other emancipated ladies who write fiction. Poppy herself, the heroine, is shown to the reader a precocious little slavey of nine, washing the earthen floor of a South African hut with an unspeakable mixture. Nine years later Poppy has compassed a large part of human knowledge and, without knowing it, a husband. It is now that after fifteen minutes of ridiculous love-making in the dark from a man whom she never before met, she fully yields herself to her lover. Miss Stockley is specific and circumstantial about this little matter, but we prefer the reticence of a similar scene in the "Forest Lovers" to this affair in the South African garden. Poppy is surrounded by the usual British Colonial society, which, if the ladies who write fiction about it are to be trusted, is a little more brutal and plain spoken than even the smart set of our British cousins at home. All of these things are done with great cleverness, if not with great truth, and the attitude of the native black servants toward their mostly scandalous white masters and mistresses really furnishes the author a fine opportunity for interesting local color, if black may be called a color. It is difficult to see why the author found it necessary to use and translate so many African words; her book has sufficient atmosphere without this bi-lingual device.

LITERARY CHAT

MARK TWAIN'S death on April 22, in his seventy-fifth year, removes the veteran of American letters. Angina pectoris, with which he was attacked on his recent voyage from Bermuda was the cause of death, and while he suffered from this disease he was also nearly smothered at times by recurrent attacks of cardiac asthma. His closing days were darkened by pain, as his closing years had been by domestic loss as his wife and two daughters had died. His death occurred at his country home near Danbury, Connecticut.

Samuel Langhorne Clemens chose the pen name of Mark Twain out of an interesting reminiscent regard for his early employment as a Mississippi pilot. As the lead is cast in that treacherous stream, and the depth is noted, the result is announced by the cry "mark twain," and the like, varied according to the depth. Mr. Clemens was a Missourian by birth, the son of well educated parents once of substantial means. His little schooling he obtained at Hannibal, Missouri. At twelve he began to learn the printer's trade, but being attracted by the river, he saved five hundred dollars and paid it to become a pilot's apprentice. Meanwhile as a printer he had worked in the newspaper offices of St. Louis, Cincinnati, Philadelphia and New York. He subsequently added to his employments as printer and riverman, a short service in the Confederate army, a bit of clerking in a store, work in the Western gold fields, reporting on a Nevada newspaper, editorial work on the San Francisco call, and correspondence from the Sandwich Islands for a paper in Sacramento. After his return from Honolulu he had success as a lecturer on what he had seen in the islands. He had already attracted attention locally as a humorist, and in 1867, when he was thirty-two years old, appeared his first published volume, the collection of short stories which included the popular "Jumping Frog." Out of this volume came his commission from a newspaper to travel in Europe with a party of Americans, and out of this journey came his first widely popular book, "The Innocents Abroad." That book established his fame as a humorist, but did not give him a recognized place as a man of letters. It brought him East, however, by way of Buffalo, where he edited a newspaper, and finally led to his establishment at Hartford. There he wrote "Roughing It," a story of Western life, which had almost as great a popularity as "The Innocents Abroad." He wrote soon after along with Charles Dudley Warner the rambling novel entitled "The Gilded Age," in which appeared Mark Twain's first literary creation, the character of Col. Mulberry Sellers, made immensely popular on the stage by the acting of John T. Raymond. His first genuine literary work, and by far the best of his life, "The Adventures of Tom Sawyer," appeared in 1876, when discerning critics recognized in the broad Western humorist a man of genuine creative gift. It was another ten years, however, before he obtained a generally recognized place as a man of letters, and even somewhat longer before he found himself the best beloved writer of his native land. After his first great success he entered into a disastrous publishing speculation, and had to write and lecture himself out of debt, which he did with great success and an exact commercial honesty that had rather the aspect of delicate honor. His warmest recognition abroad came on his visit not many years ago to London, where he was the lion of the hour. Perhaps his wittiest recorded utterance was his cable dispatch from abroad declaring a report of his death "greatly exaggerated." In his later years he gave himself strongly and effectively to moral causes that enlisted his sympathy, and for years he was a brilliantly acceptable after dinner speaker. His rugged head, his perpetual cigar, his twinkling eye, and infectious cackle of laughter, together with his quaint drawling utterance gave the outward man a strongly marked individuality. If Mark Twain's literary reputation shall survive until the incoming of another century it will be by reason of the truth of "Tom Sawyer" and "Huckleberry Finn," and perhaps by reason of a few humorous sketches, rather than by reason of his once widely popular long stories of the West or such things as "The Yankee at King Arthur's Court," or even his "Joan of Arc." It is not generally known that he wrote and circulated privately a book on morals in which he took the not unfamiliar view that all our acts, good and bad, are the outcome of a choice of what gives us the highest satisfaction. Here is a fairly complete list of his works:

"The Jumping Frog," 1867; "The Innocents Abroad," 1869; "The Gilded Age (with Warner), 1873; "Roughing It," 1872; "Sketches New and Old," 1873; "Adventures of Tom Sawyer," 1876; "A Tramp Abroad," 1880; "The Prince and the Pauper," 1880; "The Stolen White Elephant," 1882; "Life on the Mississippi," 1883; "The Adventures of Huckleberry Finn," 1885; "A Yankee at the Court of King Arthur," 1889; "The American Claimant," 1892; "The £1,000,000 Bank Note," 1893; "Pudd'nhead Wilson," 1894; "Tom Sawyer Abroad," 1894; "Joan of Arc," 1896; "More Tramps Abroad," 1897; "The Man That Corrupted Hadleyburg," 1900; "Christian Science," 1907.

The Lippincotts announce among their spring publications new novels by Elizabeth Deleans, Will Levington Comfort, Steven Lovell and William Devereux, who collaborate, and William Jasper Nicolls; a critical work on Manet, the "French Impressionists," by Theodore Duret, and "The Mystery of Hamlet," this being an attempt by Robert Russell Benedict to solve the problem of Hamlet's insanity.

Notable new volumes of short stories announced by Charles Scribner's Sons are "Little Alieen," by the late Myra Kelly, and "Once Upon a Time," the first collection of tales by Richard Harding Davis issued for nine years.

"Danbury Rodd, Aviator," is the title of Frederick Palmer's new novel announced by the Scribners.

An interesting announcement of the Putnams is that their recently published novel, "A Marriage Under the Terror," was the prize winner in the Melrose Novel Competition, restricted to new writers. The judges, Mrs. Flora Annie Steel, Miss Mary Cholmondley and Mrs. Henry de la Pasture, working independently, decided that the award should go to "Delta," the unknown author of the novel in question.

Discoloration of the Skin

Now that you have discarded your winter furs and high collars, you will probably find that the skin shows traces of discoloration. All spots and blotches can be easily removed with

Harriet Hubbard Ayer's Moth and Freckle Lotion and Skin Bleach

This remedy has been for many years the standard preparation for removing blotches, moth patches, freckles and brown spots. It will positively not cause the skin to peel nor injure the complexion in any way. There are so many irresponsible preparations on the market that you should be careful to insist on the genuine. Harriet Hubbard Ayer's Moth and Freckle Lotion bleaches the skin in a mild and harmless manner and you can use it with the utmost confidence.

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Elastic Rubber Garments

Worn Instead of Corset

These garments, by shaping the body gracefully, reduce the size of your figure. They are more comfortable than corsets, as they bend easily with the body. Send for descriptive folder to the address below.

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CONCERNING ANIMALS

MISS HELEN HOLMES, a young actress who owns a dog, several cats and a canary, has announced that she is anxious to form an association of actresses who have pets that they cannot take on the road. There is at present no provision for such cherished encumbrances, except to leave them with professional or other friends, which is, at best, a precarious arrangement. Miss Holmes's plan is to make arrangements with someone who has the right kind of a place on Long Island to care for the pets on a business basis of so much for board, lodging and care, and in addition to require the members of the projected association to pledge themselves when in New York to make frequent visits to the home to see whether or not the stipulations in regard to the animals are being lived up to. Here is a chance for some enterprising woman to earn money, as well as to do good humane work.

HORSE FOILS BURGLARS

The dog is often the hero of salvation stories of one kind and another, but it is comparatively rare to learn of a horse that helps a human being other than in the usual horse ways, as did that of a Jersey farmer by the simple and natural act of whinneying. While two thieves were endeavoring to steal the older horse and a younger one, which they had harnessed to a fine buggy, the continuous whinneys aroused the farmer and his man, who, under the threat of shooting them, put the robbers to flight, and the old gray mare has been king of the walk ever since.

AN UP-STATE SOCIETY

Mrs. James J. Anderson, corresponding secretary of the Cayuga County, S. P. C. A., with headquarters at Auburn, N. Y., has kindly furnished this department an account of the work of that organization as embodied in its latest report. The treasurer's statement shows that of the total income for the year, amounting to $1,714.99, more than half (exactly $953.75) was received for dog licenses, which is another instance that proves how necessary it is for the proper maintenance of humane societies that this tax should be turned over to them. The Society has but 200 members, and as the annual dues are but fifty cents it can readily be seen that there would be no humane society if it depended for support upon the public of this locality. The secretary also reports activity among children, which resulted in a humane club of 2,753 young people, for whom she edits a department in the Auburn "Advertiser." Moreover, a Junior Humane Club has been formed by a woman member, which meets at her house, and which, although but recently organized, numbers forty children. The Society's ambulance responded to over 1,000 calls for cats and dogs that their owners wished to dispose of, and in all 1,347 small animals were disposed of by sale, home finding or death in the year. This ambulance and shelter service saves an incalculable amount of animal suffering, for hundreds of those who will notify an S. P. C. A. to call for an unwanted animal would not take the trouble either to put the animal to death humanely, or to find it a home. About 2,500 leaflets, cards and magazines were distributed during the year, besides calendars to schools and warnings in regard to bird protection.

POLICE HUMANE WORK

It is not generally known that the New York police make many arrests for cruelty to animals, although not especially encouraged to take an interest in such infractions of the law as are the police of some foreign cities. Quite recently Michael E. Farrell placed a man under arrest for kicking a fallen horse, and although the prisoner stoutly denied his guilt Magistrate Barlow, before whom he was brought, held him under bail. But the members of the force (especially now that there is an administration which is holding public employees to strict accountability) could be made to take a more active interest in the anti-cruelty movement if the general public would point out to them instances of overloading and other abuses, and ask them to warn the drivers. Indeed it would be most helpful if groups of influential citizens everywhere would formally wait upon their local authorities, and ask the active co-operation of the police in humane work—preventive, as well as punitive. And particularly should acts of kindness to animals by police officers be rewarded.

A CRUEL AND DANGEROUS TRADE

The Royal S. P. C. A., with headquarters in London, has issued a booklet which has as its subject the hideous traffic in wornout horses, which are sent from Great Britain to Holland and Belgium in response to a demand for cheap meat. The number of these wretched animals exported in 1909 reached the large total of 47,896, and there was not one sound animal among the lot. The secretary of the Society—E. G. Fairholme—has made a trip of investigation to Antwerp, Rotterdam and Amsterdam, and his account of what he saw on the arrival of the English boats is sickening. Skeleton creatures afflicted with decrepitude, lameness and nearly every form of disability were disembarked and crawled miserably along the highway, their feeble condition only permitting them to make a progress of four and one-half miles in three hours. As a case in point is mentioned the condition of a horse that had an enormous swollen "greasy" leg—the foot in a most filthy condition. The secretary urges that as the trade has assumed national character it should be under the direct supervision of a department of the Government, preferably of the Board of Agriculture, and it is further urged that animals unfit for the voyage should not be embarked at all but slaughtered without delay, and (in cases of actual cruelty) the consignor punished. It is surprising to an American to learn that the Royal S. P. C. A. has not full jurisdiction in this matter, for certainly if any such infamous export trade should spring up in this country, the S. P. C. A.s would be fully competent legally to deal with it. It is certainly astonishing that existing anti-cruelty laws do not cover the operations of so dreadful a traffic, and where are the doctors of Holland and Belgium that they permit the poor among their public to eat such palpably unfit flesh food?

HORSE OWNERS SHOULD INFORM THEMSELVES

Miss Money, the accomplished horsewoman who gave some lectures this winter in New York, in the course of one of her talks stated that so exact is the whole art of horsemanship, and its attendant studies, in England that one of the best authorities she has read (and which she quotes from frequently) is an old book, published in 1788, entitled "Complete Treatise on the Art of Farriery." Among the information to be found in this work is an exposure of the tricks of horse dealers, which are identical with those that the present-day dealer uses to deceive the gullible and the uninformed. Miss Money told of going this winter to a dealer with someone who wished to purchase, and noticing that the action of the horse's head was not natural, but owed its spirited effect to the fact that the old trick of putting red pepper into its mouth had been employed. It is to be hoped that this well-informed horsewoman will lecture here again next winter, and to a larger public.

ANIMAL SUNDAY

Animal Sunday, which is advocated by a large number of English and American animal lovers, is urged upon the attention of humanitarians by "The Abolitionist," which cites the great influence exercised by such a day in awakening among churchgoing people a widespread sympathy with the sufferings of our fellow beings, and thereby deepening the blessed sense of human brotherhood. Much the same result is anticipated for this Sunday here that is steadily winning its way to recognition in England, where it is already observed in thousands of churches as a common opportunity for drawing attention to our duty toward our helpless brethren of the animal world. That chosen is the fourth Sunday after Trinity, because of the appropriateness of the Collect, Epistle and Gospel. The animal Sunday has not as yet made headway in this country, but it is to be hoped that it will be instituted in the near future.

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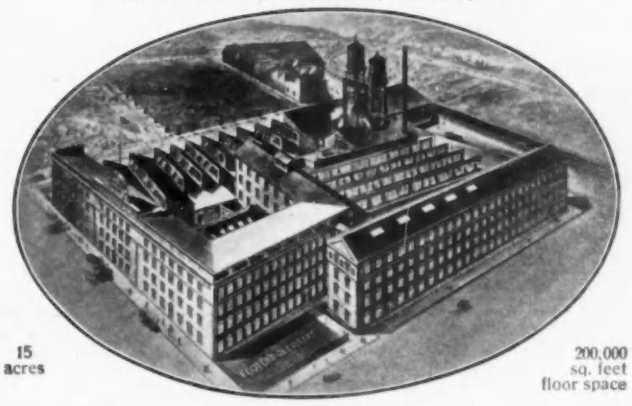

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You will be glad to know that no longer need **your** complexion suffer any injurious effect from life in the open. You may safely enjoy the outdoor pleasures of Spring — motoring, tennis, golf, etc. — with the consciousness that your skin will not be freckled and roughened.

For the daily application of

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Or Magical Beautifier

whitens, beautifies and preserves the skin from the damaging elements. It gives the real, natural bloom of youth, and *its application positively cannot be detected.*

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Don't experiment with the cheap and unknown preparations with which the market is flooded. **Gouraud's ORIENTAL CREAM** is *the only preparation* which has been in use *over half a century* and which is endorsed by thousands of well-known social leaders. You may readily profit by their experience and, with perfect confidence, *preserve* your complexion by the use of this unsurpassed preparation.

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An ideal toilet powder for adults and infants, exquisitely perfumed and a household necessity.

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Send 5c in stamps for a book of **Gouraud's Oriental Beauty Leaves**, a handy little article of perfumed powder leaves to carry in the purse.

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ON HER DRESSING TABLE

SELDOM have we occasion for such unqualified approval as that called forth by a new perfume sure to be received with as much acclaim in this country as in the land of its origin—France. The combined fragrance of many rare blooms unite to make this a distinguished perfume, and, moreover, the appealing nature of its delicious odor places it among the sweetest and most fascinating essences ever brought from beyond seas. Its seductive perfume captures one at once, and only gains more charm with closer acquaintance. The price is $6 a bottle. In the same odor all the various accessories for the toilet may be had, these including face powder at $2.25 the box; soap, $2 a cake; eau de toilette, $2.40 a bottle; sachet powder, in ounces $1.80, and in packages $1.25.

There is also a delicious dusting powder in round wooden boxes which have a very smart air with their clear, black lettering in old English type. This is to be used after the bath and costs $2 the large box; but even more delightful is a powder to soften the water and perfume it at the same time, which sells for $1.50. Bath salts are also to be had, but these have already been mentioned in a previous number as being among the most thoroughly chic and up-to-date methods of perfuming and softening the water for bathing. The latter comes in very large bottles for $4.35, or in a smaller size for $1.25. These preparations are all of the highest class in every particular, and well worth being given a trial.

A delightful cream without grease of any kind among its ingredients is recommended to us as soothing and beautifying to the skin and for general massage purposes. After late hours, or when, after temporary strain or anxiety, the skin feels dry and nervous, the muscles of the face drawn and tired, massage with this cream will prove very restful and leaves a delightfully refreshed appearance which seems to take years from the age. It is not greasy or gritty, leaves no shiny effect and does not promote a growth of superfluous hair. As a cleansing process the face should first be washed with a bland soap and lukewarm water, before rubbing in the cream, which is readily absorbed and leaves the skin soft, smooth and clean. If used for massage the directions in a little booklet will be found helpful, and we are told that very satisfactory results are sure to follow. Price 50 cents.

At one of the department stores they are selling nice little electric lamps in nickle pocket-cases for $1. These are often most convenient, and I was much amused at the use suggested by one long-sufferer from over-charges in taxicabs. He suggested that the light might be flashed on the register before the driver had a chance to switch it off with the usual lightning rapidity, for this little lamp works by pushing a small spring that immediately throws a small but brilliant light.

Among desk novelties is a pencil holder to keep beside the telephone pad and be readily available for putting down messages. It is a nickel stand with long, flexible swan-neck, from which depends the pencil, this being easily pulled down to the paper for writing. The prices range from 75 cents to $1.45, and I am sure they will be highly popular, as they are rather ornamental besides being exceedingly useful.

Perfume burners seem to be a fad of the hour, and in some cases are to be recommended. They are to be had from $3 upward, and the perfumed oil costs about $1.60 a bottle. They diffuse a wonderful fragrance through the rooms, and for those who like a perfumed atmosphere are most attractive. The strength is easily regulated, and a mere suspicion can be obtained quite as easily as a definite and very pronounced perfume.

English soap bowls in a small size are selling for $1.67, this including a solid cake of fine soap and a fibre brush. Larger sizes sell for $1.98 and are better for the bath. These bowls are more and more used each year, and men especially find them very practical for bathing purposes. They float on the water, and the fibre brush gives a fine glow when vigorously applied. In England they are immensely popular.

A well-known disinfectant serves so useful a purpose in the household that I venture a few words in its behalf, although the toilet uses for which it is suited are not as numerous as those of a more general character. However, it is invaluable in several ways even in this department, a few drops sprinkled in the water keeping hair brushes, comb, shaving mugs, etc., hygienically clean, and a daily application to the telephone transmitter being preventative of infection through that source from any germs. How often does grip travel through an entire household without anyone suspecting that the cause of its spreading is the mouth of the telephone where each member has been speaking. Feet imprisoned in leather, exposed to changes of temperature, grow tender and swollen, but a few drops of this liquid in the foot-bath soothes and relieves irritation, as well as performs the office of a deodorizer. It is inexpensive and can be ordered from any drug or department store.

Even if not perfectly moulded, a white and delicate hand is among the greatest attractions and has always been considered one of the hall-marks of refinement. Where the skin is exceedingly red and coarse, pains should be taken to make them white and smooth, for the touch of a woman's hand gives a key to her personality whose potency cannot be ignored. Buy a pair of gloves especially made in France for the purpose, from the finest and softest white kid skin. They are cut very large and are entirely different in shape from the usual street glove, so that they may be worn all night without the slightest discomfort or pressure. Before putting on, the hands should be thoroughly saturated with a toilet cream designed for the purpose and having a special effect on chapped, roughened or red conditions. The price of the gloves is $2.50 a pair, and of the cream 50 cents a jar.

New York is becoming almost as famous as Paris for private establishments where the skin, face and hair are exclusively treated, and numbers of European specialists either send representatives to this country or have come themselves to establish name and fame on this side of the water. Among the latter is a clever woman who is to be trusted for results as well as for conscientious methods. One of her treatments includes the use of an astringent and a cream. Her directions enjoin one to wash the face thoroughly with the lotion applied by a bit of absorbent cotton, and then to drench the skin with cream, allowing the latter to remain for about ten minutes before washing away with a bland soap and water. The effect of brightening and rejuvenating the complexion is said to last eighteen hours. Regular daily use of this treatment should be continued until a complete change is established, when three times a week will be sufficient. A comedone cream has also been compounded which is to be thickly applied to the affected parts of the skin and allowed to remain for half an hour in order to draw out all unhealthy secretions. I am told that the effect begins to show at the end of two days. The prices are as follows: three-ounce bottle of astringent lotion, 65 cents; two-ounce jar of cream, 65 cents; one-ounce jar of comedone cream, 50 cents. When bought collectively the price is $1.65.

A new medical institute has been established for the scientific treatment of obesity, as well as many such diseases as neuralgia, neuritis and rheumatism. With the first named only need we be concerned at the present, and the many clever contrivances to give mechanical therapeutic exercise cannot fail to be of general interest. For example, one apparatus combines the muscular exercise of bicycling, horseback riding and mountain climbing. It can be regulated to produce any degree of resistance and equivalent demand of power. Another gives vibration in riding position which stimulates the nervous system and improves the general circulation besides being efficient in cases of obesity. Another gives the back, arms and shoulders the same benefit as horizontal bar exercise, and in fact there are no muscles of the body which some one of the various devices will not reach. The management of the institute is in the hands of physicians and the prices for treatment are not high.

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Fine for summer cooking, for light housekeeping, for camping and picnics. Burns denatured alcohol at a cost of about two cents an hour. Safe, clean, odorless. Sold with Manning-Bowman Chafing Dishes or separately by leading dealers.

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is a specialized business. Women's shoes and no others are made. Each separate part receives the care and attention of high skilled workmen—no machines are used. Strictly "Bench-Made", possessing that exclusive feature, the original William Bernstein "Short Vamp", making it the only really "different" shoe in the world for women. A fascinating style peculiar to itself.

The Mail Order System under which shoes are sent to all parts of the world, is at your service. Write for Catalogue V.

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You can Reduce Flesh
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At least one-third of my pupils are sent to me by those who have finished my work. I could fill hundreds of magazines with testimonials; the following indicate a few ailments I have relieved:

"My weight has increased 30 pounds." "My kidneys are much better." "My eyes are much stronger and I have taken off my glasses." "I have not had a sign of indigestion or gall stones since I began with you." "I weigh 83 lbs. less and have gained wonderfully in strength. I never get out of breath, the rheumatic twinges have all gone, and I look and feel 15 years younger." "Just think of it! To be relieved from constipation. Entirely free after having it for 30 years." "Have grown from a nervous wreck into a state of steady, quiet nerves."

If you are suffering from any chronic ailment, if your figure does not please you, or if you will tell me the particular difficulty you wish to correct, I will send you information in regard to my work. If I cannot help you, I will tell you so. Your correspondence will be held strictly confidential. Many a woman has surprised husband and friends by the improvement she has made in herself.

I cannot tell my full story here, but I have published a booklet which will tell you how to stand and walk correctly, and which has helped hundreds of women, even though they never studied with me. I want to help the women of America to realize that their health lies to a degree in their own hands; that they can reach their ideal in figure and carriage. I will send you this booklet *free* upon request. *Write me today.*

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FASHION'S DICTATE IN SPRING COIFFURES

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The FRIED "ROMAN BRAID"

as illustrated is made 42 inches long, of selected lustrous natural wavy hair. Priced elsewhere at $25.00.
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The same in first quality natural hair. Priced elsewhere at $35.00.
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is made from best quality natural wavy hair in cap form, complete for immediate wear.

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guaranteed natural wavy hair; encircles the entire head; can be worn in or outside of your own hair, producing a beautiful fluffy effect. Priced elsewhere at $12.00.
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No. 1624

No. 1604

No. 1575

No. 1517

No. 1583

No. 1587

No. 1638

No. 1572

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No. 1636

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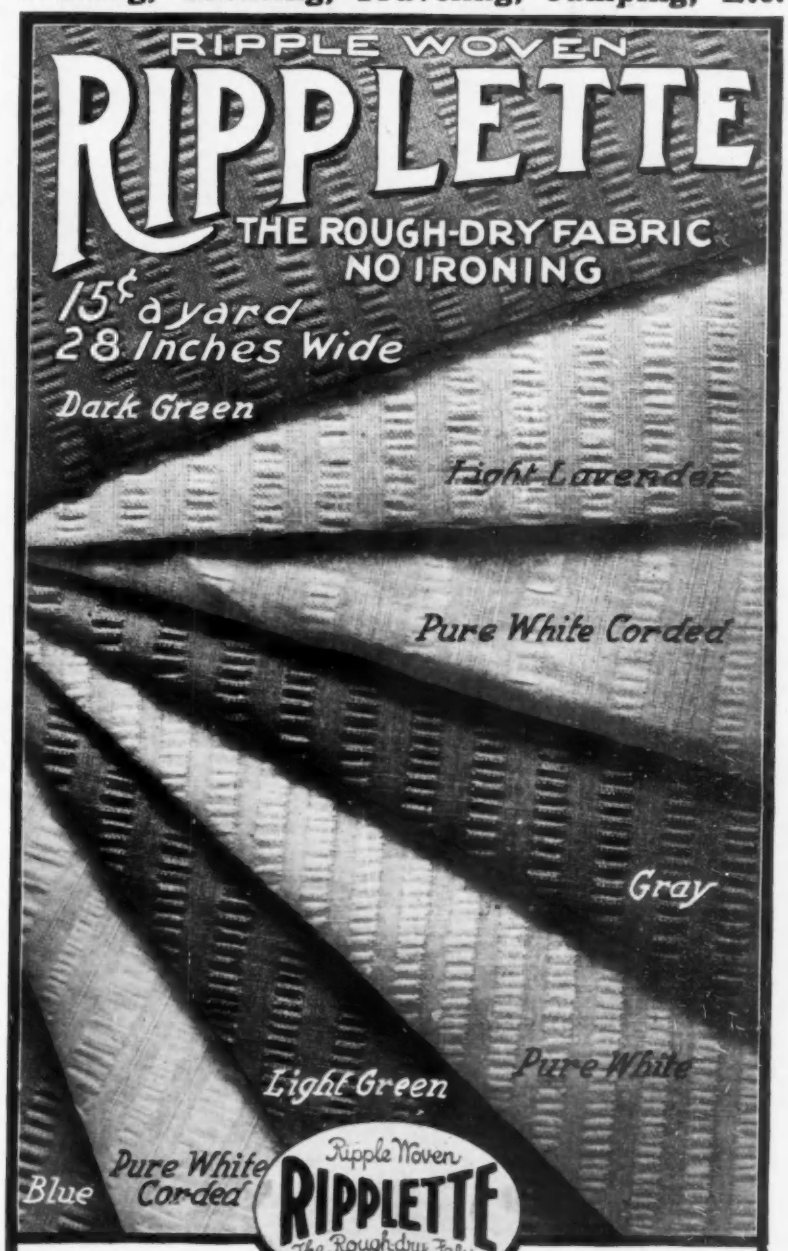

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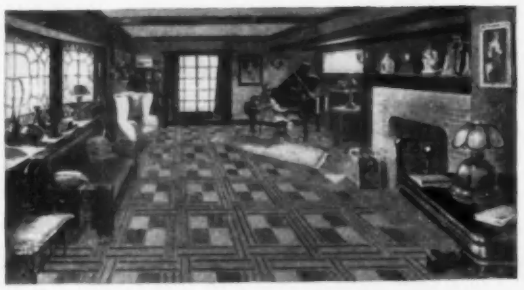

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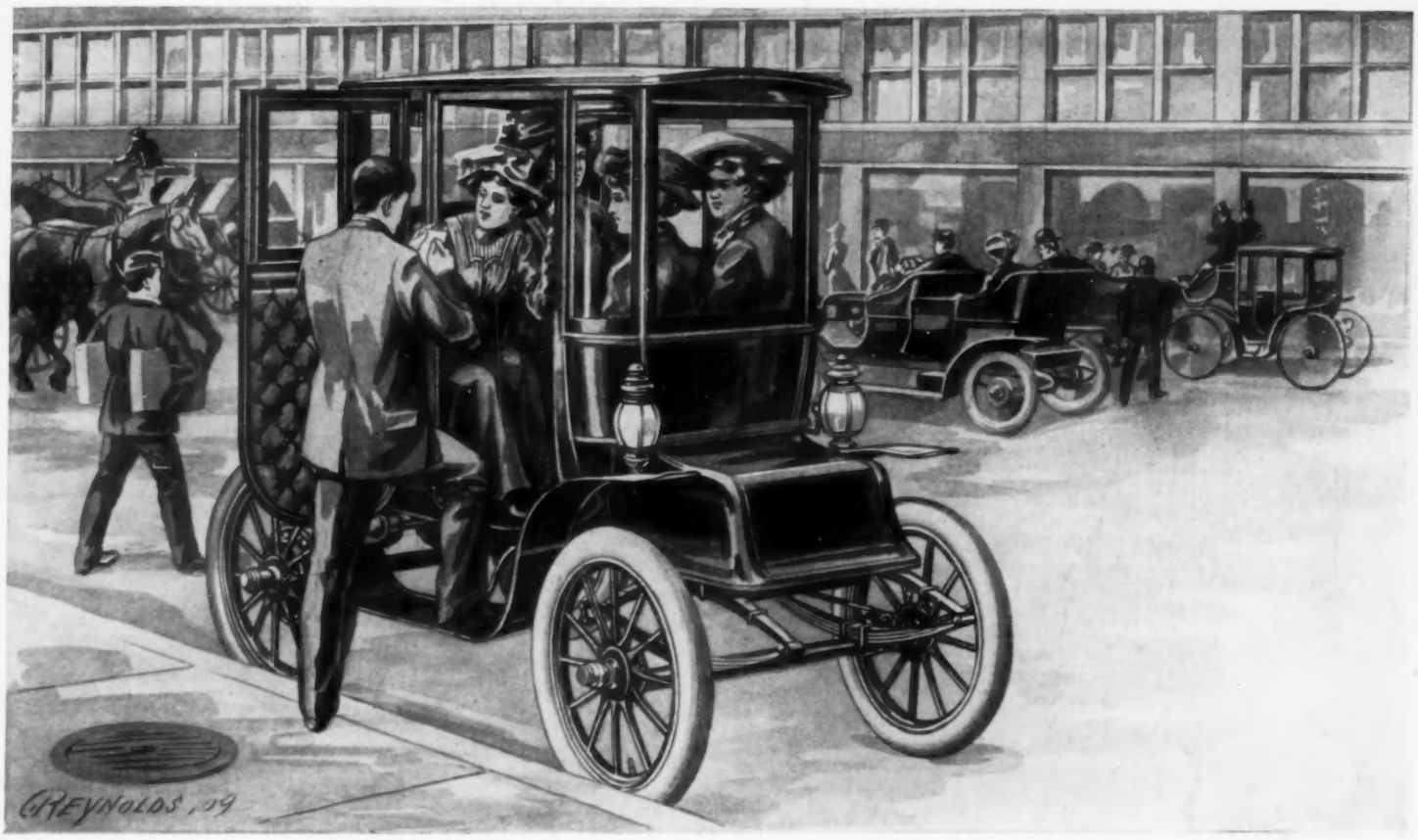

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